

MOLINE ORGAN INSTRUCTOR.

A Complete Method FOR Parlor Organ

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NEW EASY METHOD

FOR THE

REED ORGAN

CONTAINING

**COMPLETE AND THOROUGH INSTRUCTIONS AND A
CHOICE SELECTION OF VOCAL AND
INSTRUMENTAL MUSIC.**



FOR SALE BY MUSIC DEALERS GENERALLY.

PUBLISHERS' PREFACE.

The publishers take pleasure in offering this book to the public, feeling that the times demand a work of this character—an embodiment of all that is essential in the study of Music, with varied and excellent selections from the works of varied authors—a first-class book, at a price that is within the reach of all.

In Part First, the rudiments and progressive studies are comprehensive and thoroughly practical; and never actually wearisome to the pupil because of the pleasing airs and melodious exercises introduced.

In Part Second, a very choice collection of both vocal and instrumental music will be found, such as has never before been offered in a work of this price.

That our efforts may meet the approbation of all lovers of the divine art, is the wish of

THE PUBLISHERS.

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NEW METHOD for the REED ORGAN.

HINTS TO THE PUPIL.

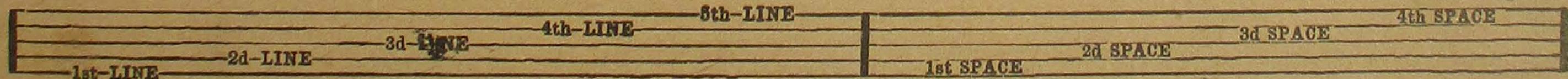
Perseverance and application are the great essentials in the acquirement of any art. He who *begins* right, and with a *will*, accomplishes his tasks with comparative ease and rapidity. Just as the foundations of a structure are laid, so will it stand. Little things make great ones. Every brick, or stone, or piece of wood in a structure has its value in forming the great *whole*, and is not to be slighted because it *is* little. Do not skip over the first few pages of your lesson book, trying at once to play. In music, as in every art, the details, that is, the *little things*, must be respected and studied. This is laying the foundation.

You should practice a certain length of time each day, and think of the lesson while you practice. Don't drum on the keys with your eyes looking through the window. Application is the key! Take it and unlock the doors of art, and behold its treasures within your grasp.

INSTRUCTIONS.

THE STAFF.

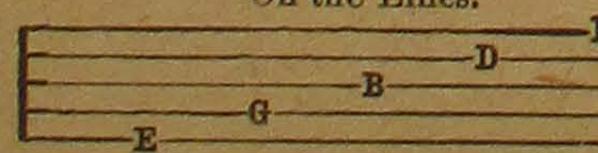
The Staff consists of five lines and four spaces.



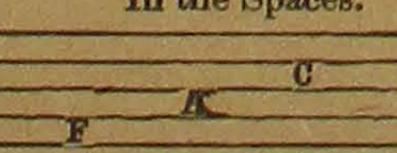
POSITION OF THE LETTERS.

Familiarity with the position of the letters on the Staff and Key-board should be first acquired. The letters used are the first seven of the Alphabet—A, B, C, D, E, F and G.

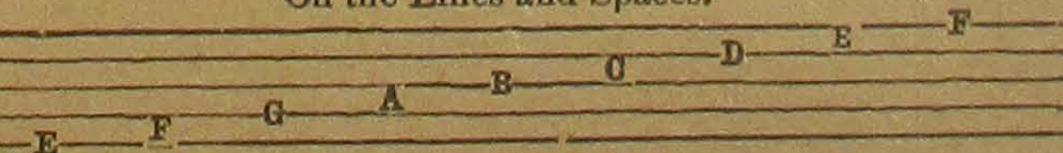
On the Lines.



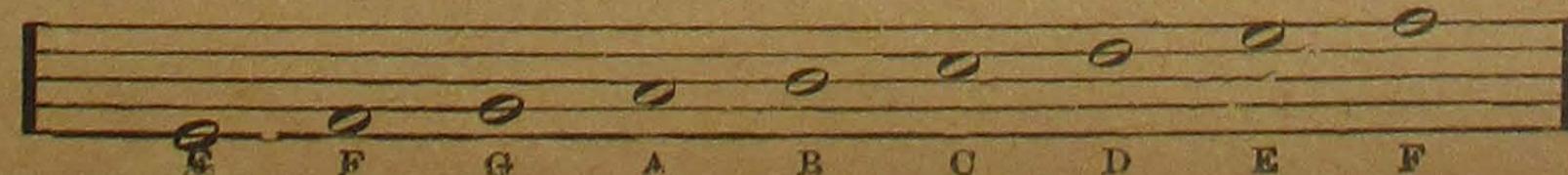
In the Spaces.



On the Lines and Spaces.



Each sound is called a note; and these notes are placed on the lines and spaces of the Staff according to their respective letters, thus:

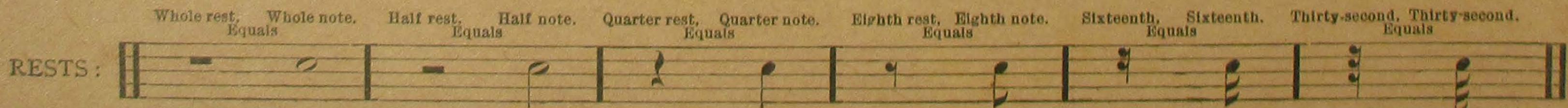


There are six kinds of notes used—the whole note, the half note, the quarter note, the eighth note, the sixteenth note and the thirty-second note. The following diagram shows the value of each :

DIAGRAM SHOWING THE VALUE OF THE NOTES.

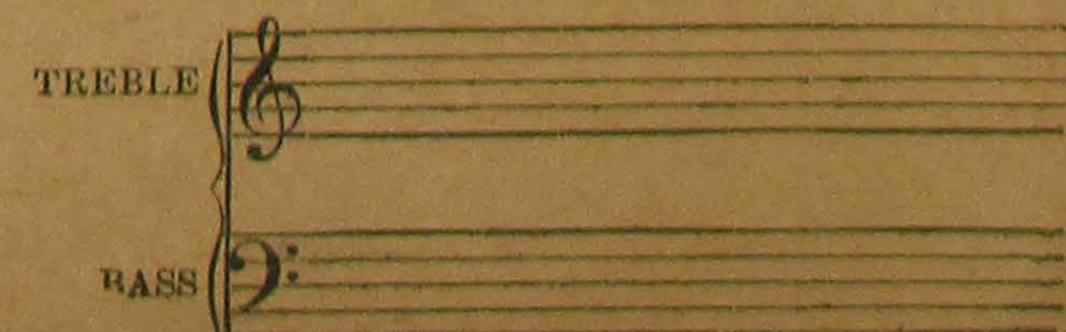


A *rest* is a mark used to denote silence ; that is, giving the mark the same length of time, or the same "count" as the note, but without sounding the note. Thus :



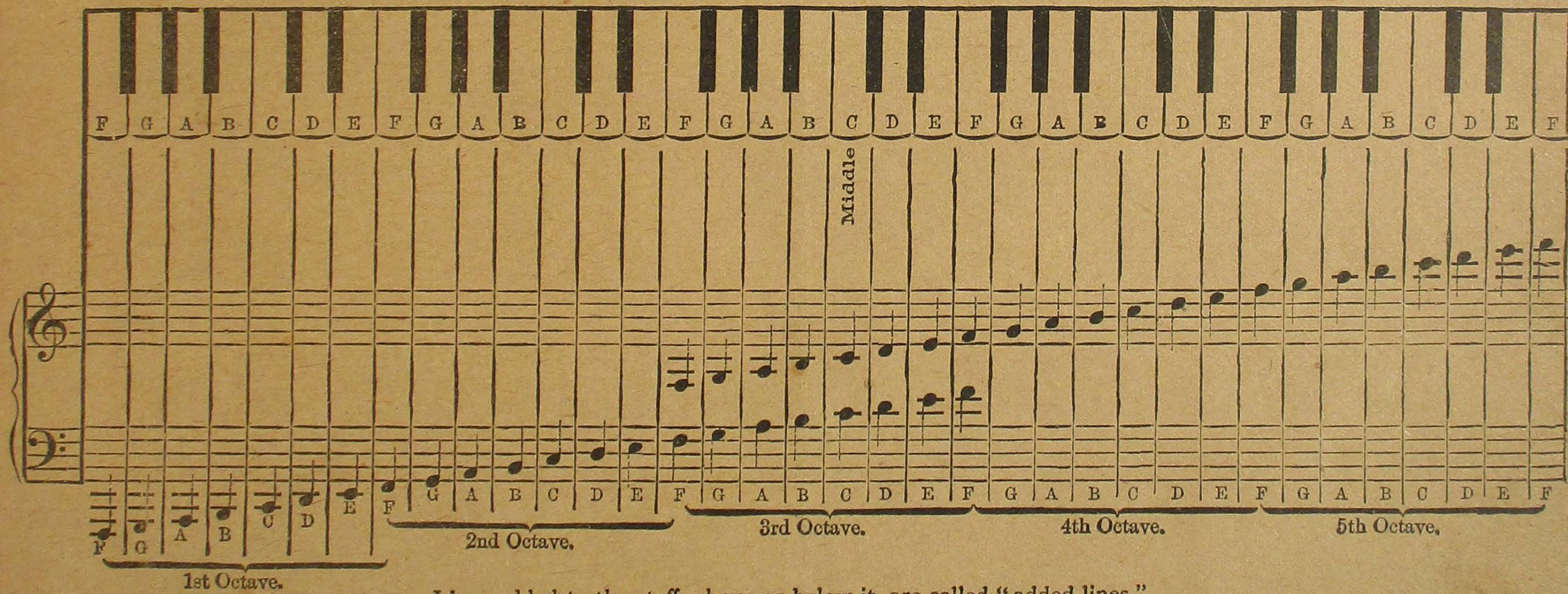
The quarter rest is very frequently indicated by this sign

In playing the Organ, Melodeon or Piano, two staves are used, one for the right hand and one for the left. Each has its Clef. The right hand the Treble, or G Clef ; and the left hand the Bass, or F Clef.



Having become somewhat familiar with the foregoing remarks and illustrations, the pupil will now use the Key-board, and note the position which the sound of each White Key occupies on the staff. The following illustrations will convey the correct idea:

KEY-BOARD OF A FIVE OCTAVE ORGAN. (F SCALE.)



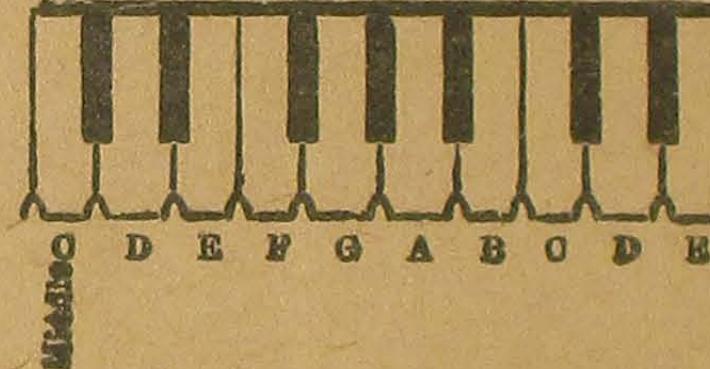
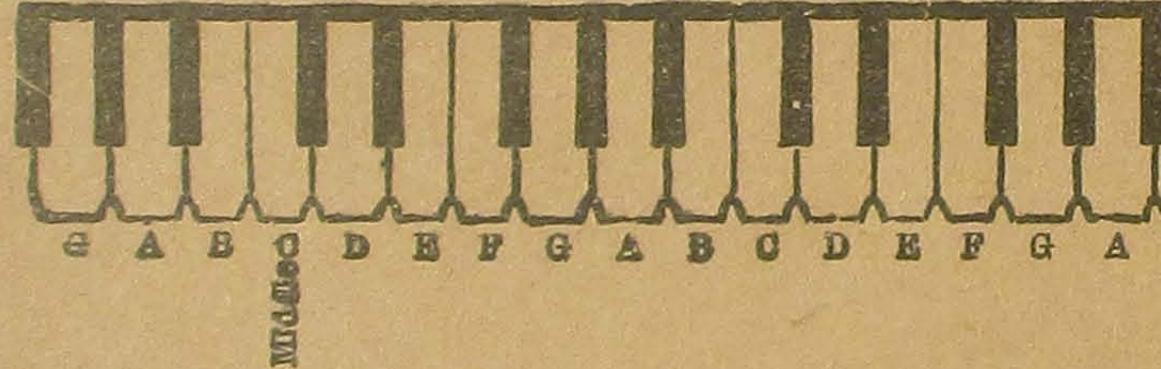
Lines added to the staff, above or below it, are called "added lines."



It will be seen that when the notes are ascending, thus: [diagram of an upward sequence of notes] we play from *left to right*; and when descending, thus: [diagram of a downward sequence of notes] we play from *right to left*. The letters and sounds are the same in either case.

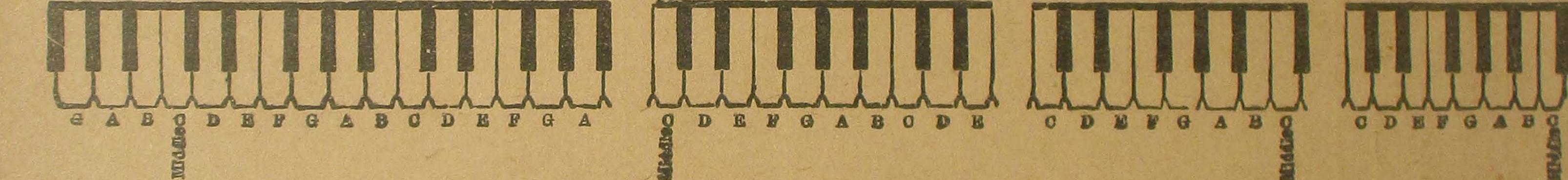
Commence at middle C.

From right to left, beginning with upper E.



From left to right, beginning with the first C in Bass.

From right to left, beginning with middle C.

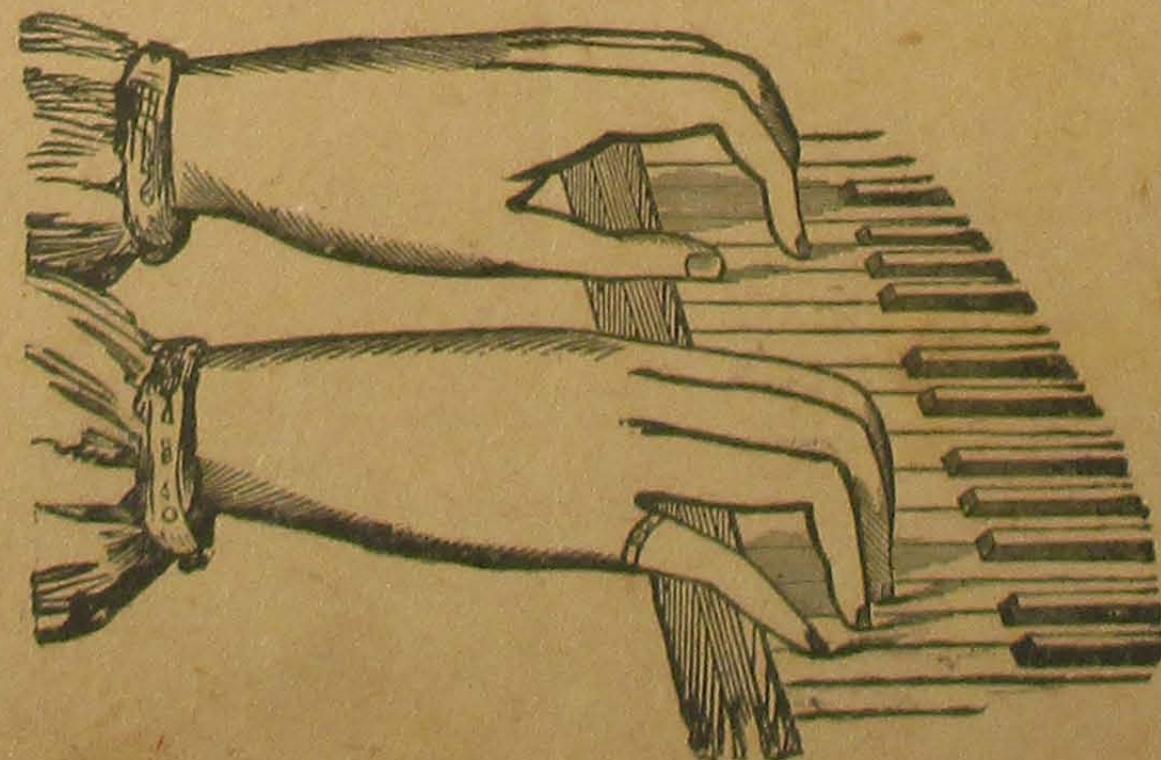


The Key-board is but a series of *Octaves*. In designating a single octave, we always include the eighth key, thus : But in a succession of octaves it is always considered as the first of the following octave. It will be observed that *one* octave consists of eight white keys; and two octaves contains fifteen white keys, thus :



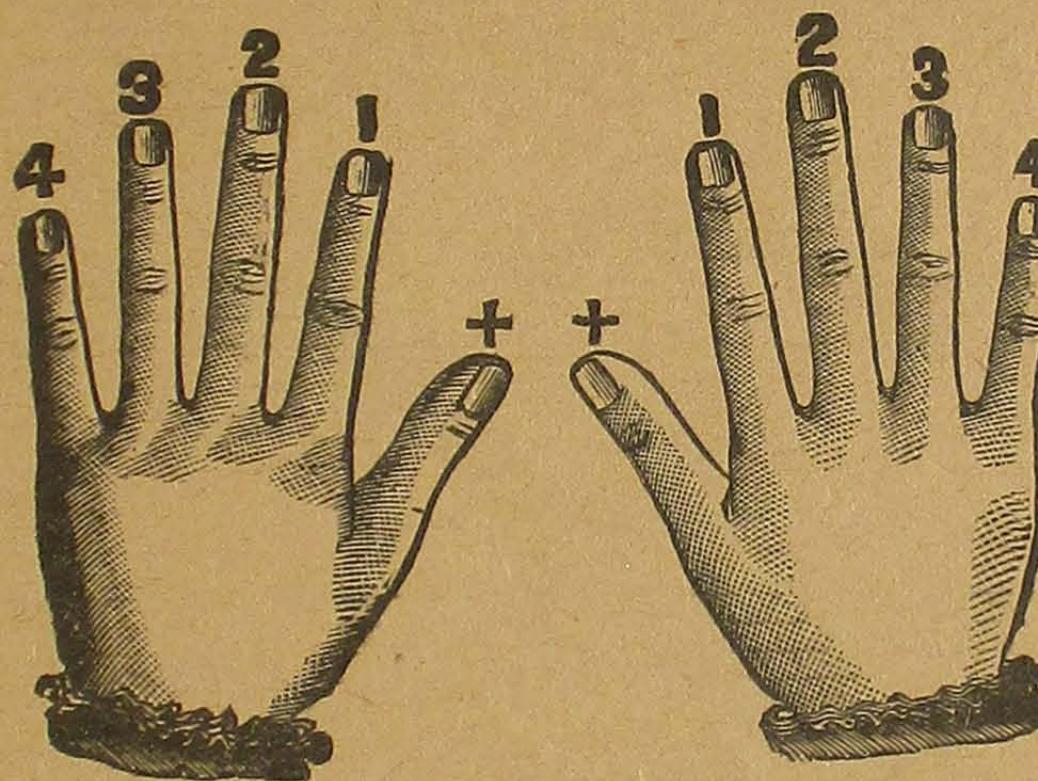
POSITION AT THE INSTRUMENT.

Let the back of the hands be on direct lines with the elbows. Keep the thumb over the white keys and let the fingers be curved.



USE OF THE FINGERS.

The thumb is indicated by a \times , and the fingers of both hands are numbered, thus:

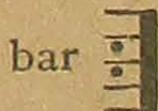


Measure. Bar. Measure. Bar. Measure.

The Bars across the staff



divide it into Measures. The dots before a bar [::] indicates "Repeat."



EXERCISE I.

Do not lift the hand from the keys, but use the fingers indicated. Keep the hands in position. Play the right hand part through first, then the left hand part, then both together. Bear in mind the letter of each note.

EXERCISE II. Keep the hands in position as before.

EXERCISE III.

EXERCISE IV.

EXERCISE V.

| Place the thumb of the right hand an octave higher.

| The left hand here plays different notes from the right.

EXERCISE VI.

First G above middle C. Right hand.

Dots after a bar |: signify that the part following is to be repeated.

Fourth finger on the second G below middle C. Left hand.

TIME.

The movement of all music is expressed by figures following the Clef, indicating the time.

There are two distinct species of time, consisting of *odd* and *even* divisions. The even measures are known as Common Time and the odd ones as Triple Time.

COMMON TIME.

In COMMON TIME which is indicated by the figures $\frac{4}{4}$ or the character C each measure contains exactly the value of a whole note, which may be composed of the various notes or rests.



TWO-FOUR TIME.

The figures $\frac{2}{4}$ indicate another kind of Common Time, wherein each measure contains the value of two fourth notes.



SIX-EIGHT TIME.

Another character of Common Time is marked by the figures $\frac{12}{8}$ also $\frac{6}{8}$ which is termed Compound Common Time, being a kind of double Triple.

EXERCISE IN $\frac{4}{4}$ OR COMMON TIME.

Count four,
One, two, three, four, One, two, three, four, One, two, three, four, One, two, three, four,

It will be seen that we count four to a whole note $\text{\textbf{\textcircled{1}}}$, holding down the Key and sounding the note. In the second measure we have *two half* notes. We play the *first* while we count *one, two*; play the second half note while you count *three, four*. But the counting must be even and steady, and regular as the pendulum of a clock. The beats equal distances apart. In the third measure we have *four quarter* notes. We give each one a count, playing it at the same time. In the fourth measure we have *eight eighth* notes. We play two to each count. In the fifth measure we have *sixteen sixteenth* notes. Play *four* to each count.

One, two, three, four.

Thirty-second Notes.



TWELVE-EIGHT TIME.



TRIPLE TIME is marked $\frac{3}{4}$, $\frac{3}{8}$, etc., the upper figure denoting the quantity, and the lower figure the quality of note, that is $\frac{3}{4}$ signifies *three* Quarter notes or their value to a measure; $\frac{3}{8}$ expresses *three* Eighth notes or their value. It is the same in regard to all figures at the commencement of any composition.

In Triple Time the first note of every measure must be accented. In Common Time the first and third beats are both accented.

In Common Time Eighth notes, Sixteenths, etc., are grouped in *even* numbers, as two, $\text{\textbf{\textcircled{1}}}$ four, $\text{\textbf{\textcircled{1}}}$ six, etc.

In Triple Time they are grouped in *odd* numbers, $\text{\textbf{\textcircled{1}}}$ three and $\text{\textbf{\textcircled{1}}}$ five.

A figure *three* (3) over or under any three notes thus, $\text{\textbf{\textcircled{1}}}$ three or $\text{\textbf{\textcircled{1}}}$ three signifies that they are to be played in the time of *two* of the same kind, with an accent similar to the word Mer-ri-ly and are called Triplets. A figure *six* (6) in the same manner denotes the time of *four*, being a Double Triplet.

It is absolutely necessary that you obtain a correct idea of *time*, and of *counting*, before attempting to play any tune. Therefore, the following illustrations should receive your careful attention and study.

10 EXERCISES IN $\frac{4}{4}$ OR COMMON TIME. BOTH HANDS.

Sheet music for Exercise 1 in common time. The music consists of two staves: treble and bass. The treble staff has a treble clef and a common time signature. The bass staff has a bass clef and a common time signature. The music is divided into measures by vertical bar lines. The lyrics "One, two, three, four, One, two, three, four, One, two, three, four, Count four," are written below the treble staff, corresponding to the first measure. The lyrics "One, two, three, four, One, two," are written below the treble staff, corresponding to the second measure. The bass staff has a similar pattern of eighth notes.

Sheet music for Exercise 2 in common time. The music consists of two staves: treble and bass. The treble staff has a treble clef and a common time signature. The bass staff has a bass clef and a common time signature. The music is divided into measures by vertical bar lines. The lyrics "One, two, three, four, One, two, three, four, One, two, three, four," are written below the treble staff, corresponding to the first measure. The bass staff has a similar pattern of eighth notes.

Sheet music for Exercise 3 in common time. The music consists of two staves: treble and bass. The treble staff has a treble clef and a common time signature. The bass staff has a bass clef and a common time signature. The music is divided into measures by vertical bar lines. The lyrics "2 4 4 2 4 2 4 2 4 4" are written below the treble staff, corresponding to the first measure. The bass staff has a similar pattern of eighth notes. There are some markings with 'x' and numbers (2, 1, 2, 1) above the notes in the treble staff.

EXERCISE IN $\frac{2}{4}$ TIME.

Sheet music for Exercise 4 in $\frac{2}{4}$ time. The music consists of two staves: treble and bass. The treble staff has a treble clef and a $\frac{2}{4}$ time signature. The bass staff has a bass clef and a $\frac{2}{4}$ time signature. The music is divided into measures by vertical bar lines. The lyrics "One, two, One, two, One, two, One, two, One, two, One, two," are written below the treble staff, corresponding to the first measure. The bass staff has a similar pattern of eighth notes.

EXERCISE IN $\frac{3}{4}$ TIME. Accent on the first note of each measure.

Sheet music for Exercise 5 in $\frac{3}{4}$ time. The music consists of two staves: treble and bass. The treble staff has a treble clef and a $\frac{3}{4}$ time signature. The bass staff has a bass clef and a $\frac{3}{4}$ time signature. The music is divided into measures by vertical bar lines. The lyrics "One, two, three, One, two, three, One, two, three," are written below the treble staff, corresponding to the first measure. The bass staff has a similar pattern of eighth notes.

EXERCISE IN $\frac{3}{8}$ TIME. Accent on the first note of each measure.

Musical notation for Exercise in $\frac{3}{8}$ time. The top staff is in treble clef and 3/8 time, with a tempo of 120. The bottom staff is in bass clef and 3/8 time, with a tempo of 120. The music consists of eighth-note patterns. The first staff has a repeating pattern of eighth notes followed by a sixteenth note. The second staff has a repeating pattern of eighth notes followed by a sixteenth note. The lyrics "One, two, three," are written under the first staff.

EXERCISE IN $\frac{6}{8}$ TIME. Accent on the first and fourth notes of each measure.

Musical notation for Exercise in $\frac{6}{8}$ time. The top staff is in treble clef and 6/8 time, with a tempo of 120. The bottom staff is in bass clef and 6/8 time, with a tempo of 120. The music consists of eighth-note patterns. The first staff has a repeating pattern of eighth notes followed by a sixteenth note. The second staff has a repeating pattern of eighth notes followed by a sixteenth note. The lyrics "One, two, three, four, five, six. One, two, three, four, five, six." are written under the first staff.

EXERCISE IN $\frac{12}{8}$ TIME. Accent on the first, fourth, seventh and tenth notes of each measure.

Musical notation for Exercise in $\frac{12}{8}$ time. The top staff is in treble clef and 12/8 time, with a tempo of 120. The bottom staff is in bass clef and 12/8 time, with a tempo of 120. The music consists of eighth-note patterns. The first staff has a repeating pattern of eighth notes followed by a sixteenth note. The second staff has a repeating pattern of eighth notes followed by a sixteenth note. The lyrics "One, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve. Or play as triplets, giving each group of three the same time of one quarter note." are written under the first staff.

EXERCISE IN $\frac{9}{8}$ TIME. Accent on the first, fourth and seventh notes of each measure.

Musical notation for Exercise in $\frac{9}{8}$ time. The top staff is in treble clef and 9/8 time, with a tempo of 120. The bottom staff is in bass clef and 9/8 time, with a tempo of 120. The music consists of eighth-note patterns. The first staff has a repeating pattern of eighth notes followed by a sixteenth note. The second staff has a repeating pattern of eighth notes followed by a sixteenth note. The lyrics "One, two, three, four, five, six, seven, eight, nine," are written under the first staff.

ADDED LINES BETWEEN THE STAFF.

TREBLE.

Diagram illustrating added lines between the staff. It shows two staves: Treble (top) and Bass (bottom). In the Treble staff, there are vertical lines connecting the first and second spaces, and the third and fourth spaces. These are labeled "Same" with arrows pointing to them. The notes are labeled C, D, E, F, G. In the Bass staff, there are vertical lines connecting the first and second spaces, and the third and fourth spaces. These are also labeled "Same" with arrows pointing to them. The notes are labeled Middle C, A, B, C, D, E, F, G.

THE DOT.

A Dot placed after a note adds one-half to its value.



Marks of Expression, etc., will be noticed and explained as we proceed with the studies.

Sharps and Flats will be explained in connection with the lessons.

STUDIES.

HINTS TO THE LEARNER.

Proper fingering is of the utmost importance to pupils, and should be diligently watched both by pupils and teacher. As travellers who know and use the best roads will reach their destination with more safety and speed, as workmen will accomplish more by the proper use of good tools, so will pupils facilitate their studies by the use of proper fingering. Never practice after your body or mind is weary. Seek relief, if but for a brief space of time. The morning hours are the best in which to practice, as they are the best hours for all undertakings which require mental effort.

Whole Notes. Both hands.

A musical staff consisting of two staves: Treble (G-clef) and Bass (F-clef). The staff is divided into 16 measures. The first measure starts with a whole note (x). Subsequent measures alternate between whole notes and half notes. Fingerings are indicated above the notes: 1, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, x. Below the staff, the count is given as "Count four." with corresponding fingerings: 3, 2, 3, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 3, 4.

Half Notes in the Treble, Whole Notes in the Bass.

A musical staff consisting of two staves: Treble (G-clef) and Bass (F-clef). The staff is divided into 16 measures. The bass staff contains whole notes (x) throughout. The treble staff contains half notes. Fingerings are indicated above the notes: 2, 1, 3, 2, 4, 1, 1, 3, 1, 2, 4, 3, 1, x, 1, 3, 2, 4, 3, 1, x. Below the staff, the count is given as "One, two, three, four." with corresponding fingerings: 4, x, 4.

Play slowly, count carefully.

A musical staff consisting of two staves: Treble (G-clef) and Bass (F-clef). The staff is divided into 16 measures. The bass staff contains whole notes (x) throughout. The treble staff contains half notes. Fingerings are indicated above the notes: 1, 2, 1, 2, 3, 2, 3, 4, 1, 3, 2, 1, 2, 1, x, 1, 2, 3, 4, x, 1, 2, 3, 4, x. Below the staff, the count is given as "One, two, three, four." with corresponding fingerings: 4, x, 4.

Quarter Notes in the Bass.

A musical staff consisting of two staves: Treble (G-clef) and Bass (F-clef). The staff is divided into 16 measures. The bass staff contains quarter notes. Fingerings are indicated above the notes: x, 3, x, 1, - 2, x, 3, 2, 1, 4, 3, 2, 1, x, 4, 3, 2, 1, x, 4, x, 2, x, 4, x, 2, x, x. Below the staff, the count is given as "One, two, three, four." with corresponding fingerings: 4, 3, 2, 1, x, 1, 2, 3, 4, 3, 2, 1, x, 1, 2, 3, 4, x, 4, x, 2, x, 4, x, 2, x, x.

Quarter Notes in the right hand.

13

A musical staff for the right hand in common time. It consists of eight measures. The first measure starts with a quarter note (labeled 'x') followed by eighth notes (labeled '1 2 3'). The second measure starts with a quarter note (labeled 'x') followed by eighth notes (labeled '1 2 3 4'). The third measure starts with a quarter note (labeled '2') followed by eighth notes (labeled '3 2'). The fourth measure starts with a quarter note (labeled '1') followed by eighth notes (labeled 'x 1 1'). The fifth measure starts with a quarter note (labeled 'x') followed by eighth notes (labeled '2 1'). The sixth measure starts with a quarter note (labeled '2') followed by eighth notes (labeled 'x 2'). The seventh measure starts with a quarter note (labeled '1') followed by eighth notes (labeled '2 3'). The eighth measure starts with a quarter note (labeled 'x') followed by eighth notes (labeled '2 x'). Below the staff, fingerings are indicated: '4' under the first measure, '-x' under the second, '4' under the third, 'x' under the fourth, '4' under the fifth, 'x' under the sixth, 'x' under the seventh, and '2 x 4' under the eighth.

AMUSEMENT.

Count four to each measure.

A musical staff for the right hand in common time. It consists of eight measures. The first measure starts with a quarter note (labeled '2') followed by eighth notes (labeled '4'). The second measure starts with a quarter note (labeled '2') followed by eighth notes (labeled 'x'). The third measure starts with a quarter note (labeled '1') followed by eighth notes (labeled '3 2'). The fourth measure starts with a quarter note (labeled 'x') followed by eighth notes (labeled '4'). The fifth measure starts with a quarter note (labeled '2') followed by eighth notes (labeled '4 4'). The sixth measure starts with a quarter note (labeled '2') followed by eighth notes (labeled '4 2'). The seventh measure starts with a quarter note (labeled '1') followed by eighth notes (labeled 'x'). The eighth measure starts with a quarter note (labeled '2') followed by eighth notes (labeled 'x'). Below the staff, fingerings are indicated: '4 x 2 x' under the first measure, '1 x 3 x' under the second, '4' under the third, '4' under the fourth, '4' under the fifth, '4 2 x 2' under the sixth, '1 x' under the seventh, and '4' under the eighth.

A musical staff for the right hand in common time. It consists of eight measures. The first measure starts with a quarter note (labeled 'x') followed by eighth notes (labeled '1'). The second measure starts with a quarter note (labeled '2') followed by eighth notes (labeled '4 2 x'). The third measure starts with a quarter note (labeled '1') followed by eighth notes (labeled '3'). The fourth measure starts with a quarter note (labeled '2') followed by eighth notes (labeled '-'). The fifth measure starts with a quarter note (labeled '2') followed by eighth notes (labeled 'x 2'). The sixth measure starts with a quarter note (labeled '1') followed by eighth notes (labeled 'x'). The seventh measure starts with a quarter note (labeled '2') followed by eighth notes (labeled 'x'). The eighth measure starts with a quarter note (labeled '2') followed by eighth notes (labeled 'x'). Below the staff, fingerings are indicated: '4 x 1' under the first measure, '2 x' under the second, '1 x 3 x' under the third, '4' under the fourth, '4 x 2' under the fifth, '1 x' under the sixth, and '2 x 4' under the eighth.

FIVE-FINGER EXERCISES.

You must strive to gain velocity of fingers, and to make them independent of each other. Your third and fourth fingers especially need attention because they are weak and refuse to move readily. Play these exercises first slow, then fast. Remember about the position of the hands and arms. Use both hands at the same time.

A musical staff for both hands in common time. It consists of five measures. The first measure shows the right hand playing eighth notes (labeled 'x 1 x 1 x 1 x 1') and the left hand playing eighth notes (labeled 'x 1 x 1 x 1 x 1'). The second measure shows the right hand playing eighth notes (labeled 'x 1 2 1') and the left hand playing eighth notes (labeled 'x 1 2 1'). The third measure shows the right hand playing eighth notes (labeled 'x 1 2 3 2 1') and the left hand playing eighth notes (labeled 'x 1 2 3 2 1'). The fourth measure shows the right hand playing eighth notes (labeled 'x 1 2 3 2 1') and the left hand playing eighth notes (labeled 'x 1 2 3 2 1'). The fifth measure shows the right hand playing eighth notes (labeled 'x 1 2 3 4 3 2 1') and the left hand playing eighth notes (labeled 'x 1 2 3 4 3 2 1').

AMUSEMENT.

One, two, three, four.
4 X 2 X

Observe the change of position of hand.

4 X 1 X 4 X 2 X

In the following exercises we use the Treble Clef for each hand. The fourth finger of the left hand is placed on middle C. You will observe that the hands and notes are just an octave apart in the first five measures.

Handwriting exercise 1 consists of two staves of music. The top staff uses a treble clef and has a tempo marking of 120 BPM. The bottom staff also uses a treble clef. The music is divided into measures by vertical bar lines. The first measure of the top staff starts with a note on the 4th line, followed by a note on the 3rd line, then a note on the 2nd line, and finally a note on the 1st line. The first measure of the bottom staff starts with a note on the 3rd line, followed by a note on the 2nd line, then a note on the 1st line, and finally a note on the 2nd line. This pattern repeats for the next four measures. The right hand part of the top staff is mostly blank, while the right hand part of the bottom staff has some notes and rests.

Handwriting exercise 2 consists of two staves of music. The top staff uses a treble clef and has a tempo marking of 120 BPM. The bottom staff also uses a treble clef. The music is divided into measures by vertical bar lines. The first measure of the top staff starts with a note on the 4th line, followed by a note on the 3rd line, then a note on the 2nd line, and finally a note on the 1st line. The first measure of the bottom staff starts with a note on the 4th line, followed by a note on the 3rd line, then a note on the 2nd line, and finally a note on the 1st line. This pattern repeats for the next four measures. The right hand part of the top staff is mostly blank, while the right hand part of the bottom staff has some notes and rests.

Handwriting exercise 3 consists of two staves of music. The top staff uses a treble clef and has a tempo marking of 120 BPM. The bottom staff also uses a treble clef. The music is divided into measures by vertical bar lines. The first measure of the top staff starts with a note on the 4th line, followed by a note on the 3rd line, then a note on the 2nd line, and finally a note on the 1st line. The first measure of the bottom staff starts with a note on the 4th line, followed by a note on the 3rd line, then a note on the 2nd line, and finally a note on the 1st line. This pattern repeats for the next four measures. The right hand part of the top staff is mostly blank, while the right hand part of the bottom staff has some notes and rests.

Handwriting exercise 4 consists of two staves of music. The top staff uses a treble clef and has a tempo marking of 120 BPM. The bottom staff also uses a treble clef. The music is divided into measures by vertical bar lines. The first measure of the top staff starts with a note on the 2nd line, followed by a note on the 3rd line, then a note on the 2nd line, and finally a note on the 4th line. The first measure of the bottom staff starts with a note on the 4th line, followed by a note on the 3rd line, then a note on the 2nd line, and finally a note on the 1st line. This pattern repeats for the next four measures. The right hand part of the top staff is mostly blank, while the right hand part of the bottom staff has some notes and rests.

USE OF THE SWELL.

The use of the *swell* should be carefully studied, for with its aid you may give much expression to your performance. After you know the notes thoroughly, and can play them correctly, then begin the use of the swell.

The sign \ll means *crescendo*, or *cres.*, a gradual increase of sound, and hence a gradual use of the swell.

The sign \searrow means *decrescendo* or *diminuendo*, (*dim.*), which is a

gradual decrease of sound, or getting softer, and hence a gradual closing of the swell.

A sign like this  over a note or the letter *f*, indicates a sudden use of the swell. If the signs are followed by *p*, or *piano*, meaning soft, the swell should be suddenly discontinued.

The letter *f* means *forte*, loud; the letter *p* means *piano*, soft; *ff*, very loud; *pp*, very soft; *mf* means *mezzo-forte*, or a medium degree of sound.

EXERCISES IN THE USE OF THE SWELL, AND MARKS OF EXPRESSION.

Moderato. *Moderato* means a medium time. Play moderately.

mf

p $4 \times 2 \times$ *f*

p *f*

p $4 \times 1 \times$

4

p *f*

p *f*

p $\frac{4}{4}$

4

THE TIE.

A Tie or connecting two notes on the same degree of the staff signifies that the second note should not be struck.

Left hand in Bass.

Left hand in Treble.

THE SLUR.

17

This sign — called a *slur*, placed over two or more notes upon different degrees, means that such notes should be linked as closely together as possible.



Allegro. *Allegro* means fast time. Play it through once slowly; then in the time indicated.



FIVE-FINGER EXERCISES.

Sheet music for Five-Finger Exercises, page 18, first system. The music is in common time (indicated by 'C') and consists of two staves: treble (G-clef) and bass (F-clef). The music is divided into measures by vertical bar lines. Fingerings are indicated above the notes. The first measure shows a sequence of eighth notes: X 1, X 1, 2 3, 2 3. The second measure shows: 1 2, 1 2, 3 4, 3 4. The third measure shows: 1 X 1, X 2, 1 2, 1. The fourth measure shows: 3 2, 3 2, 4 3, 4 3. The fifth measure shows: X 1, 2 3, 1 2, 3. The sixth measure shows: 3 2, 1 X, 3 2, 1. The bass staff follows a similar pattern of eighth-note sequences.

Sheet music for Five-Finger Exercises, page 18, second system. The music is in common time (indicated by 'C') and consists of two staves: treble (G-clef) and bass (F-clef). The music is divided into measures by vertical bar lines. Fingerings are indicated above the notes. The first measure shows: X 1, 2, 3, 2, 1, 2, 3. The second measure shows: 4, 3, 2, 3, 2, 1, 3, 1. The third measure shows: X 1, 2, X 1, 2, 3, 1. The fourth measure shows: 2, 3, 4, 2, 1, 2, 3, 1. The fifth measure shows: 2, X 1, 2, 3, 1, 2, 3. The sixth measure shows: 4, 2, 3, 3, 1, 2, 3. The bass staff follows a similar pattern of eighth-note sequences.

Sheet music for Five-Finger Exercises, page 18, third system. The music is in common time (indicated by 'C') and consists of two staves: treble (G-clef) and bass (F-clef). The music is divided into measures by vertical bar lines. Fingerings are indicated above the notes. The first measure shows: X 2, 1, X 1, 3, 2, 1. The second measure shows: 2, 4, 3, 2, 1, 3, 2, 1. The third measure shows: X 2, 1, X 1, 3, 2, 1. The fourth measure shows: 2, 4, 3, 2, 1, 3, 2, 1. The bass staff follows a similar pattern of eighth-note sequences.

Sheet music for Five-Finger Exercises, page 18, fourth system. The music is in common time (indicated by 'C') and consists of two staves: treble (G-clef) and bass (F-clef). The music is divided into measures by vertical bar lines. Fingerings are indicated above the notes. The first measure shows: X 2, 4, 2, 1, 3, 4, 3. The second measure shows: 2, 4, 2, 1, 3, 4, 3. The third measure shows: X 2, 4, 2, 1, 3, 4, 3. The fourth measure shows: 2, 4, 2, 1, 3, 4, 3. The bass staff follows a similar pattern of eighth-note sequences.

Exercises with double notes are very important to the young player. Play them until there is no hesitancy in placing the fingers on the correct keys. The following is for the right hand in the Treble.

Hold the G with fourth finger while playing the two quarter notes. Count three.

For the left hand.

Hold the lower note while playing the quarter notes. Count three.

A musical score for bassoon in 3/4 time. The score consists of two staves. The top staff shows a continuous sequence of eighth notes and sixteenth note pairs, primarily in the bass clef, with some notes crossed out. The bottom staff shows a similar sequence, with notes crossed out and some marked with a circled '2'. The score ends with a double bar line.

Do not hold the double notes beyond their time.

AMUSEMENT.

Slow.

AMUSEMENT.

Allegretto. Allegretto means that the time is not very fast—not so fast as *Allegro*.

3/4 p

2 1 2 1 2 1 2 1

2 1 2 1 2 1 2 1

f

p

AMUSEMENT.

C p

2 3 2 3 2 3 2 3

2 3 2 3 2 3 2 3

2 3 2 3 2 3 2 3

C f

2 3 2 3 2 3 2 3

2 3 2 3 2 3 2 3

2 3 2 3 2 3 2 3

AMUSEMENT.

21

Moderato.

The dots over the chords signify that they (the chords) should be played short, as if there were a short rest between them. This kind of playing is called the Staccato style.

The Bass has the melody, the Treble the accompaniment.

The Treble takes up the melody again.

EXERCISE WITH THE HANDS MOVING.

In the following exercise the hands move gradually forward, the thumb taking one note higher at the beginning of each measure, until it reaches an octave above the starting note; descending the fourth finger takes one note lower at each measure. At the rests after each fifth note, the hands must be lifted and held above the key-board.

EXERCISE IN TRIPLETS.

Sheet music for Exercise in Triplets. The top staff is in treble clef, 2/4 time, and the bottom staff is in bass clef, 2/4 time. The music consists of eight measures of triplets. The first measure has a 'x' over the first note and '1' over the second. The second measure has '2' over the first note and 'x' over the second. The third measure has 'x' over the first note and '1' over the second. The fourth measure has '2' over the first note and 'x' over the second. The fifth measure has 'x' over the first note and '1' over the second. The sixth measure has '2' over the first note and 'x' over the second. The seventh measure has 'x' over the first note and '1' over the second. The eighth measure has '2' over the first note and 'x' over the second. The bass staff follows a similar pattern with '1', '2', 'x', '1', '2', 'x', '1', '2' over the notes.

FIVE-FINGER EXERCISES.

Sheet music for Five-Finger Exercises. The top staff is in treble clef, common time, and the bottom staff is in bass clef, common time. The music consists of six measures. The first measure has a 'x' over the first note. The second measure has '1' over the first note. The third measure has '2' over the first note. The fourth measure has '3' over the first note. The fifth measure has '4' over the first note. The sixth measure has '5' over the first note.

Sheet music for Five-Finger Exercises. The top staff is in treble clef, common time, and the bottom staff is in bass clef, common time. The music consists of six measures. The first measure has '1' over the first note. The second measure has '2' over the first note. The third measure has '3' over the first note. The fourth measure has '4' over the first note. The fifth measure has '5' over the first note. The sixth measure has a 'x' over the first note.

Sheet music for Five-Finger Exercises. The top staff is in treble clef, common time, and the bottom staff is in bass clef, common time. The music consists of six measures. The first measure has '1' over the first note. The second measure has '2' over the first note. The third measure has '3' over the first note. The fourth measure has '4' over the first note. The fifth measure has '5' over the first note. The sixth measure has a 'x' over the first note.

ABOUT THE BLACK KEYS AND SHARPS AND FLATS.

That you might better understand the names of the white and the black keys, and also, that you might know where to find the key for each note, we here give you the entire key-board, with all the names of the keys and the notes which represent them upon the staff. The distance from one key to another is called a half step, or a half tone.

A Sharp (#) is a sign, which, if placed before a note *raises* it one half step. Put your finger upon C; if we put a sharp before it, we have to play the next black key above, which is a half step higher than C, and which is called C-sharp. Show me now D-sharp, F-sharp, G-sharp and A-sharp.

A Flat (b) is a sign, which, if placed before a note *lowers* it one half step. Put your finger upon B; if we put a flat before it, we have to play the next black key below B, which is B-flat. Show your teacher where D-flat, E-flat, A-flat and G-flat are.

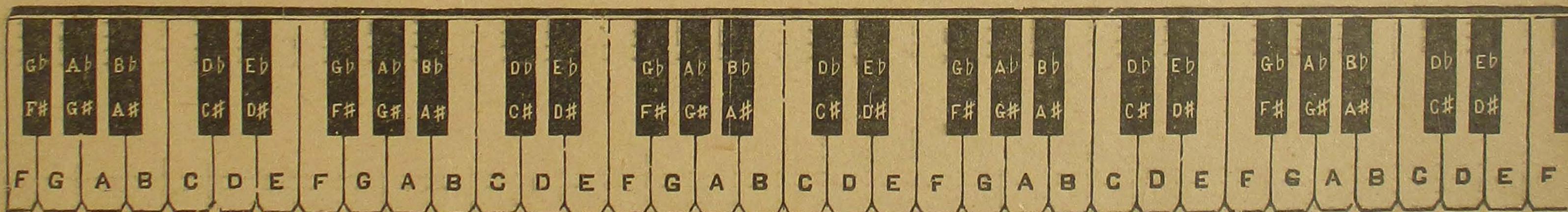
If the next key above the one which is sharped, or below the one which

is flattened, is a white key, then *take it*. Thus: B-sharp would be C, E-sharp would be F, C-flat would be B, and F-flat would be E.

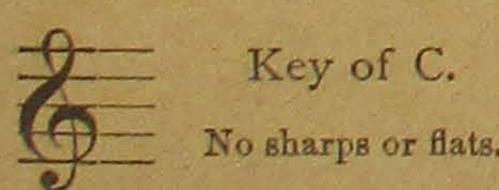
If you play C-sharp and then D-flat you will observe that both are represented by one and the same black key. Every black key has two names, one which it derives from the white key below by adding the word sharp, and one which it derives from the next white key above by adding the word flat. Tell the two names of every black key.

This sign (b) is called the Natural sign. It counteracts both sharps and flats, and restores the note which has been raised or lowered to its natural condition.

A natural sign placed at the beginning of a line, or a part of music, effects all the notes of the same name as the one upon the degree on which the natural sign is placed. A natural sign which accidentally occurs in a measure only effects the measure.



Sharps or Flats placed at the beginning of a piece of music effect all notes that are on the same degree as the sharps or flats. Thus is indicated the "Key" in which a piece of music is written. These are called the "Signatures."



Key of C.

No sharps or flats.



Key of G.

Every F is made sharp.



Key of D.

Every F and C made sharp.



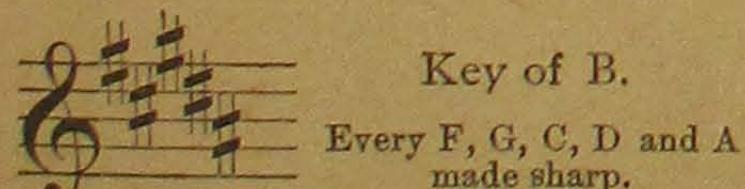
Key of A.

Every F, G and C made sharp.



Key of E.

Every F, G, C and D made sharp.



Key of B.

Every F, G, C, D and A made sharp.



Key of F-sharp.

Every F, G, C, D, A and E made sharp.



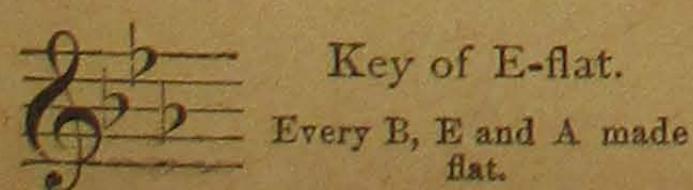
Key of F.

Every B made flat.



Key of B-flat.

Every B and F made flat.



Key of E-flat.

Every B, E and A made flat.



Key of A-flat.

Every A, B, D and E made flat.



Key of D-flat.

Every G, A, B, D and E made flat.



Key of G-flat.

Every G, A, B, C, D and E made flat. Same as Key of F-sharp.

THE SCALES.

There are three kinds of scales which are of any practical value to you, and which you are expected to study. We will begin with the Major scale. As melodies and passages in music consist of portions of the scales, it is of the utmost importance, that, in order to become a smooth player, you should learn to play these scales in all the various keys. Observe the fingering. The right hand puts the thumb under the second finger at F, and the left hand puts the second finger over the thumb at G. Observe that the two second fingers always come at the same time into use.

Practice this scale thoroughly, so that you can make the changes mentioned, without any interruption. First play slow, then fast. Keep hands and arms as still as possible, making the fingers do the work. This scale has neither sharps nor flats. The Key of C Major never has any sharps or flats.

SCALE IN THE KEY OF C MAJOR.

AMUSEMENT.

Moderato.

1st time.

2d time.

t time.

2d time.

EXERCISE.

AMUSEMENT.

Moderato.

Observe the F-sharp and F-natural in the Bass.

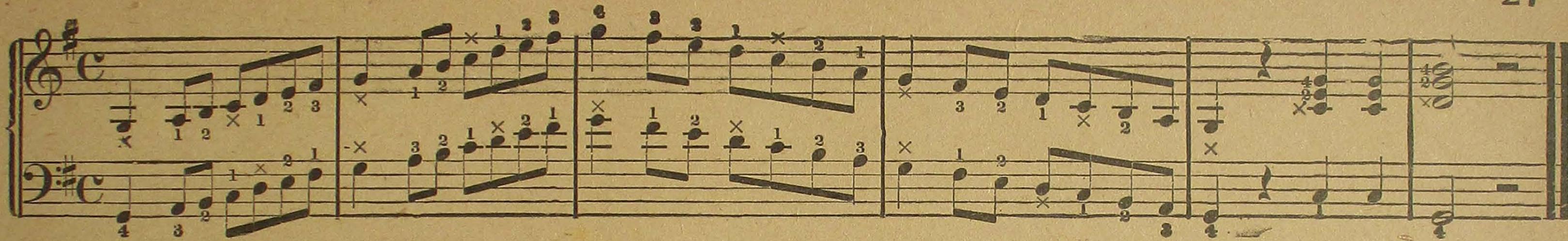
A page from a piano method book featuring a treble clef staff and a bass clef staff. The treble staff has four measures of music with fingerings: 2 1 X 1, 3 2 1 X, 3 4 3 2 1 X, and 1 3 2 1. The bass staff has two measures of music with fingerings: 1 3 X 0 and X 0 1 3 4.

SCALE OF G MAJOR.

The rules of fingering are the same in this scale as they were in the C scale. Be careful not to wave the arms when you play the scale, especially not when you strike the sharp key. A sharp being now placed at the beginning of the scale or the amusements, all F's, no matter where they are placed, are sharped. Play this scale at first slow, then faster.

Play this scale at first slow, then faster.

Moderato



HYMN.

Slow and with feeling.

In order to enable you to distinguish triplets more readily, they are always supplied with the figure 3 and a tie. In the following amusement, observe the triplets in the second part, or three eighth notes to one quarter note. At the end of this amusement, you observe the words *Da Capo*, which mean that you should begin the piece from the beginning again, and end when you reach the place marked *Fine*. Observe also the dotted eighth notes. Play this lesson slow. Learn to produce the dotted notes well, and also to play the triplets in good time and smoothly. Gradually get the time faster. Whenever you get to any place which requires you to play it slow, you may be sure you are not prepared, as yet, to play the piece in fast time, and had better play it slow again. Slow and careful practice is the very best element of your success. Study this piece until you can play it fast, and without any stopping.

AMUSEMENT.

Lively. Be careful about the F-sharp in the Bass.

Observe the natural which gives F its original sound. (White key.)

AMUSEMENT.

Andante. Andante means slow. Hold the half notes in the Bass while the fingers play the other notes in the same measure.

AMUSEMENT.

29

Moderato.

p m pp pp

EXERCISE.

Play rather slow and gracefully. Be careful to play the eighth notes in the Bass in proper time.

mf f

f

SCALE IN F MAJOR. EVERY B IS FLAT.

AMUSEMENT.

This sign indicates that the note or chord is to be prolonged, at the will of the player. Give the notes their full value.

The Grace notes or Appoggiaturas are embellishments. They are notes added to the melody which do not belong to it, but which make it more graceful and impressive. The Appoggiatura or Grace note always deducts or takes its value from the note to which it is attached, hence, when counting together the various notes in a bar, a Grace note or Appoggiatura cannot be counted in, hence it is not included in the regular beats of a measure. There are two kinds of Appoggiaturas, viz: the short and the long. The short Appoggiatura consists of one or several small notes, which are always quickly played, as for example :



The long Appoggiatura is a single note, which, unlike the short Appog-

giatura, forms a part of the melody, and its value is, in all cases, settled by the succeeding note, inasmuch as it always borrows half of its length. While the short Appoggiatura has a line or a stroke through it, the long Appoggiatura has not.

WRITTEN.

PLAYED.

Observe the Grace notes in the following exercise. Always play them with that Bass note, or that part of the accompaniment which corresponds with that note to which the grace note belongs.

EXERCISE.

Gently.

Ritard., or *rit.*, means that the movement should become slower. *A tempo*, means that you should resume the time in which you began.

AH! CHE LA MORTE.

Indante. Legato means smooth. *Volce e legato*, sweetly and smoothly.

Arranged from VERDI

The image shows a page of musical notation for piano, consisting of four staves of music in 6/8 time. The top staff uses a treble clef, the second and third staves use bass clefs, and the bottom staff uses a treble clef. The music includes various note values (eighth and sixteenth notes), rests, and dynamic markings like 'mf' (mezzo-forte) and 'rit.' (ritardando). The first staff has a tempo marking 'L. e e legato.' at the beginning.

SCALE IN D MAJOR.

Observe how the sharps are placed upon the staff. Every C and F made sharp.

Sheet music for two staves, treble and bass, in common time with a key signature of one sharp. The treble staff has a melodic line with grace notes and fingerings 1-2, 3-2, 4, 2-1, x, 2-1, 4, 2-1, x. The bass staff has a harmonic line with grace notes and fingerings 3-2, 2-1, x, 1-2, 3-2, 4, 2-1, x, 4, 2-1, x.

3

Treble staff: Whole note, Half note, then a melodic line of quarter and eighth notes. Performance markings: 'x' over 2nd note, 'x' over 4th note, '2' over 5th note, 'x' over 6th note, '3' over 7th note, 'x' over 9th note, '!' over 10th note.

Bass staff: Half note, Quarter note, then a melodic line of eighth and sixteenth notes. Performance markings: 'x' over 2nd note, 'x' over 4th note, '2' over 5th note, 'x' over 6th note, '3' over 7th note, 'x' over 9th note, '!' over 10th note.

WHISPER IT SOFTLY.

Arranged by E. MACK.

Allegretto.

DEW DROP WALTZ.

Arranged from D'ALBERT.

This character, *8va.....* when placed over a series of notes, show that they are to be played *an octave higher than written*. Practice this piece slowly at first, and then gradually increase the time as you are able.

Tempo di Valse. In waltz time.

Music for the first system of the Dew Drop Waltz. The key signature is one sharp (F#). The time signature is common time (indicated by '4'). The melody is in the treble clef, and the bass line is in the bass clef. The tempo is marked 'Tempo di Valse' and 'In waltz time'. There are two 'x' markings above notes in the treble clef staff, indicating they should be played an octave higher. The bass line consists mostly of eighth-note chords.

Music for the second system of the Dew Drop Waltz. The key signature changes to two sharps (G#). The time signature remains common time. The melody continues in the treble clef, and the bass line provides harmonic support. An 'x' marking is present above a note in the treble clef staff. The bass line features sustained notes and eighth-note chords.

Music for the third system of the Dew Drop Waltz. The key signature changes to three sharps (C#). The time signature remains common time. The melody is in the treble clef, and the bass line provides harmonic support. A 'Fine.' ending is indicated. There are several 'x' markings above notes in the treble clef staff, and the bass line includes sustained notes and eighth-note chords.

Music for the fourth system of the Dew Drop Waltz. The key signature changes to four sharps (D#). The time signature remains common time. The melody is in the treble clef, and the bass line provides harmonic support. The instruction '8va.....' is placed above the treble clef staff, and 'D. C. al Fine.' is placed above the bass clef staff. The bass line includes sustained notes and eighth-note chords.

SCALE IN B-FLAT MAJOR.

35

It is against the rules to use the thumb on a black key, in a run or a scale; hence we cannot begin this scale with the thumb. Make yourself well acquainted with this new mode of fingering.

AMUSEMENT.

Andantino. *Andantino* means a little quicker than *Andante*. Do not drag while playing this piece.

RUSSIAN GIPSY SONG.

ARRANGED.

Andante. Be careful in this piece to play the dotted notes in exact time.

A handwritten musical score for piano, featuring two staves. The top staff is in treble clef, B-flat key signature, and 3/4 time. It contains measures 11 and 12, which begin with a sixteenth-note pattern followed by eighth notes. The bottom staff is in bass clef, B-flat key signature, and 3/4 time. It contains measures 11 and 12, showing sustained notes and eighth-note patterns.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from B-flat major to A major (two sharps) and back to B-flat major. The time signature is common time. The score consists of eight measures, with measure 1 ending on a double bar line.

EXERCISES.

Hold your hand still. Play at first very slow and distinct, then faster.

A page from a piano method book featuring a treble clef staff and a bass clef staff. The music is in common time (indicated by a 'C') and consists of six measures. Fingerings are indicated above the notes in both staves. The first measure shows a sequence of eighth notes with fingerings: 2, 1, 2, 3, 2, 4, 3, 2. The second measure shows: 1, 2, 3, 2, 1, 3, 2, 1. The third measure shows: 2, 4, 2, 4, 1, 3, 1, 3. The fourth measure shows: 2, ×, 2, ×, 3, 1, 3, 1. The fifth measure shows: 4, 3, 4, 3. The sixth measure shows: 2, 1, 2, 3, 2, 4, 3, 2.

SCALE IN A MAJOR.

We have in the key of A the following three sharps : F-sharp, C-sharp and G-sharp. The fingering of the A scale is like that of the C scale.

Sheet music for two staves, Treble and Bass, in common time with a key signature of one sharp. The Treble staff features sixteenth-note patterns with fingerings like 1, 2, 3, 4, x, and 4. The Bass staff shows eighth-note patterns with fingerings like 1, 2, 3, 4, x, and 4. Measure numbers 1 through 12 are present above the staves.

EVENING HYMN.

The image shows two staves of sheet music. The top staff is for the treble clef and has a key signature of three sharps. It begins with the instruction "Andante." and contains measures with various slurs, grace notes, and dynamic markings such as "p" and "rit.". The bottom staff is for the bass clef and also has a key signature of three sharps. It follows the treble staff's dynamics and includes a dynamic marking "f". Both staves use black note heads and vertical stems.

ANGELS CAME TO ME.

Arranged by E. MACK.

Moderato. Give as much expression as you can to this piece. Do not hurry.

EXERCISE.

<img alt="A single staff of musical notation for piano, arranged by E. Mack. It consists of ten measures. The first measure shows a double note with a cross over it and a '3' above it, followed by a '4'. The second measure shows a double note with a cross over it and a '1' above it, followed by a '2'. The third measure shows a double note with a cross over it and a '2' above it, followed by a '3'. The fourth measure shows a double note with a cross over it and a '3' above it, followed by a '4'. The fifth measure shows a double note with a cross over it and a '4' above it, followed by a '3'. The sixth measure shows a double note with a cross over it and a '3' above it, followed by a '2'. The seventh measure shows a double note with a cross over it and a '2' above it, followed by a '1'. The eighth measure shows a double note with a cross over it and a '1' above it, followed by a '2'. The ninth measure shows a double note with a cross over it and a '2' above it, followed by a '3'. The tenth measure shows a double note with a cross over it and a '3' above it, followed by a '4'. Measures 1-5 have a key signature of two sharps. Measures 6-10 have

SCALE IN E-FLAT MAJOR.

39

The thumb of the right hand on F and C, and of the left on D and G. Commence with the second finger of each hand.

Sheet music for a scale in E-flat Major. The music is written in two staves: Treble and Bass. The key signature is one flat (E-flat). The time signature is common time (indicated by '4'). The scale consists of eight notes: E-flat, F, G, A, B-flat, C, D, and E-flat. Fingerings are indicated above the notes: 'x' over the first note, '1' over the second, '3' over the third, 'x' over the fourth, '2' over the fifth, 'x' over the sixth, '3' over the seventh, and '2' over the eighth. The bass staff has similar fingerings: '3' over the first note, '1' over the second, 'x' over the third, '1' over the fourth, 'x' over the fifth, '2' over the sixth, 'x' over the seventh, and '2' over the eighth.

WALTZ.

By CONNELL.

In waltz time.

Sheet music for a waltz by Connell. The music is written in two staves: Treble and Bass. The key signature is one flat (E-flat). The time signature is waltz time (indicated by '3'). The melody consists of eighth and sixteenth notes. Dynamics include 'mf' (mezzo-forte) and 'p' (piano). The bass staff features sustained notes with 'p.' (pianissimo) dynamics. The piece concludes with a forte dynamic 'f' followed by a repeat sign and the word 'Fine.'

D. C. al Fine.

Sheet music for a scale in E Major. The music is written in two staves: Treble and Bass. The key signature is no key signature (one sharp). The time signature is common time (indicated by '4'). The scale consists of eight notes: E, F-sharp, G, A, B, C-sharp, D, and E. Fingerings are indicated above the notes: 'x' over the first note, '5' over the second, '2' over the third, 'x' over the fourth, 'x' over the fifth, 'x' over the sixth, '2' over the seventh, and '1' over the eighth. The bass staff has similar fingerings: '5' over the first note, '2' over the second, 'x' over the third, 'x' over the fourth, 'x' over the fifth, 'x' over the sixth, '2' over the seventh, and '1' over the eighth.

SCALE IN E MAJOR.

In the key of E Major we have four sharps, F, C, G and D. Fingering the same as in the A scale.

Sheet music for a scale in E Major. The music is written in two staves: Treble and Bass. The key signature is one sharp (F-sharp). The time signature is common time (indicated by '4'). The scale consists of eight notes: E, F-sharp, G, A, B, C-sharp, D, and E. Fingerings are indicated above the notes: 'x' over the first note, '5' over the second, '2' over the third, 'x' over the fourth, 'x' over the fifth, 'x' over the sixth, '2' over the seventh, and '1' over the eighth. The bass staff has similar fingerings: '5' over the first note, '2' over the second, 'x' over the third, 'x' over the fourth, 'x' over the fifth, 'x' over the sixth, '2' over the seventh, and '1' over the eighth.

AMUSEMENT.

Allegretto.

dolce.

mf

dim.

SCALE IN A-FLAT MAJOR.

In fingering this scale the thumb of the right hand comes on C and F, and of the left on **C** and **G**. Observe that this scale, like the scale of E-flat, commences with the second finger of each hand. Every A, B, D and E flattened.

40

40

1 2 X

2 X 3

X 2

1 X X

1 2 X

2 X 3

X 2

1 2 X

2 X 3

X 2

1 2 X

2 X 3

X 2

1 2 X

2 X 3

X 2

AMUSEMENT.

Arranged from VERDI.

A page of musical notation for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of one flat. The music consists of eighth-note patterns. The top staff has a continuous eighth-note pattern. The bottom staff has a pattern where the first note is a quarter note followed by a sixteenth-note rest, then a sixteenth note, a quarter note, another sixteenth-note rest, and so on.

SCALE IN D-FLAT MAJOR.

In fingering this scale the thumbs of both hands come on F and C. Every B, E, A, D and G are flattened.

Sheet music for piano showing two staves. The top staff is treble clef, 2/4 time, B-flat key signature. The bottom staff is bass clef, 2/4 time, B-flat key signature. The music consists of six measures. Measure 1: Treble staff has notes 1, 2, X; Bass staff has notes X, 2. Measure 2: Treble staff has notes 3, 2, X; Bass staff has notes 2, X. Measure 3: Treble staff has notes 1, X; Bass staff has notes 2. Measure 4: Treble staff has notes 3, 2, X; Bass staff has notes 2. Measure 5: Treble staff has notes X, 2, X; Bass staff has notes X. Measure 6: Treble staff has notes 1; Bass staff has notes 2.

IRISH MELODY.

The following keys are rarely used, still, you should practice these scales until you are entirely familiar with the fingering. This you will find to be a great help to you in your future study.

SCALE IN B MAJOR.

A musical score for two staves (treble and bass) in B Major (four sharps). The treble staff starts on G and the bass staff on E. Fingerings are indicated by numbers 1, 2, or 3 above or below the notes, and 'x' marks are placed above certain notes. Measure 1: G, A, B, C, D, E, F#, G. Measure 2: G, A, B, C, D, E, F#, G. Measure 3: E, F#, G, A, B, C, D, E. Measure 4: E, F#, G, A, B, C, D, E. Measure 5: E, F#, G, A, B, C, D, E. Measure 6: E, F#, G, A, B, C, D, E. Measure 7: E, F#, G, A, B, C, D, E. Measure 8: E, F#, G, A, B, C, D, E.

SCALE IN F-SHARP MAJOR.

A musical score for two staves (treble and bass) in F-sharp Major (five sharps). The treble staff starts on G and the bass staff on E. Fingerings are indicated by numbers 1, 2, or 3 above or below the notes, and 'x' marks are placed above certain notes. Measure 1: G, A, B, C, D, E, F#, G. Measure 2: G, A, B, C, D, E, F#, G. Measure 3: E, F#, G, A, B, C, D, E. Measure 4: E, F#, G, A, B, C, D, E. Measure 5: E, F#, G, A, B, C, D, E. Measure 6: E, F#, G, A, B, C, D, E. Measure 7: E, F#, G, A, B, C, D, E. Measure 8: E, F#, G, A, B, C, D, E.

SCALE IN C-SHARP MAJOR.

A musical score for two staves (treble and bass) in C-sharp Major (six sharps). The treble staff starts on G and the bass staff on E. Fingerings are indicated by numbers 1, 2, or 3 above or below the notes, and 'x' marks are placed above certain notes. Measure 1: G, A, B, C, D, E, F#, G. Measure 2: G, A, B, C, D, E, F#, G. Measure 3: E, F#, G, A, B, C, D, E. Measure 4: E, F#, G, A, B, C, D, E. Measure 5: E, F#, G, A, B, C, D, E. Measure 6: E, F#, G, A, B, C, D, E. Measure 7: E, F#, G, A, B, C, D, E. Measure 8: E, F#, G, A, B, C, D, E.

SCALE IN G-FLAT MAJOR.

A musical score for two staves (treble and bass) in G-flat Major (three flats). The treble staff starts on G and the bass staff on E. Fingerings are indicated by numbers 1, 2, or 3 above or below the notes, and 'x' marks are placed above certain notes. Measure 1: G, A, B, C, D, E, F, G. Measure 2: G, A, B, C, D, E, F, G. Measure 3: E, F, G, A, B, C, D, E. Measure 4: E, F, G, A, B, C, D, E. Measure 5: E, F, G, A, B, C, D, E. Measure 6: E, F, G, A, B, C, D, E. Measure 7: E, F, G, A, B, C, D, E. Measure 8: E, F, G, A, B, C, D, E.

THE MINOR SCALES.

43

Every Major Scale has its relative Minor Scale formed on the Sixth degree of the Major Scale, and written with the same signature. The harmonic minor scale differs from the major in the *third* and the *sixth* being minor.

SCALE IN E MINOR.

SCALE IN B MINOR.

SCALE IN F-SHARP MINOR.

There is another kind of Minor Scale known as the Melodic which refers to the formation of melodies.

SCALE IN C-SHARP MINOR

SCALE IN D MINOR.

SCALE IN G MINOR.

A page of handwritten musical notation on two staves. The top staff is in G minor (two sharps) and the bottom staff is in E minor (one sharp). The notation uses a unique system of dots, crosses, and numbers (1, 2, 3) to represent pitch and rhythm. Measures 1-10 are shown, ending with a repeat sign and a double bar line.

SCALE IN C MINOR.

A handwritten musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in 2/4 time and B-flat major. The music includes various note heads (black, white, and with a diagonal line), rests, and time signatures. There are also markings such as 'x', '2', and '3' placed above or below specific notes or measures.

SCALE IN F MINOR.

Musical notation for a scale in F minor, featuring two staves (treble and bass) in common time. The key signature has one flat. Fingerings are indicated by numbers (1, 2, 3, 4) and crosses (X).

SCALE IN B-FLAT MINOR.

Musical notation for a scale in B-flat minor, featuring two staves (treble and bass) in common time. The key signature has two flats. Fingerings are indicated by numbers (1, 2, 3, 4) and crosses (X).

THE CHROMATIC SCALE.

Musical notation for the chromatic scale, featuring two staves (treble and bass) in common time. Fingerings are indicated by numbers (1, 2, 3, 4) and crosses (X).

DOUBLE FINGERING.

Another kind of fingering is called Double Fingering, or *changing fingers upon a key while held down*. Without the use of this kind of fingering it would be impossible to play *legato* in very many cases. In changing fingers upon a key, great care must be taken not to allow the key to rise in the slightest; the finger that first pressed it must be held firmly until the relieving finger is fairly in position. The following are exercises for single hand.

Four sets of musical notation for double fingering exercises, arranged in a 2x2 grid. Each set consists of two staves (treble and bass) in common time. The top row shows exercises for the right hand, and the bottom row shows exercises for the left hand. Fingerings are indicated above the notes.

EXERCISES FOR BOTH HANDS—DOUBLE FINGERING.

2x 3 42
2 4 1 3 X2 2 4

24
X2

2x 42

The following chords may readily be converted into accompaniments of songs. There is a great variety of ways of breaking up these chords, so as to avoid monotony. A few of these we will here give you.

G Major. G Minor. D Major. D Minor. A Major.

A Minor. E Major. E Minor. F Major. F Minor.

B-flat Major. E-flat Major. C Minor. A-flat Major

Very often other chords are required in one song, than those here given under the head of one key. But in as much as such changes cannot be foreseen, owing to the great variety of melodies possible, we only give those chords which are absolutely required for a song.

PART II.
 SONGS, WALTZES, MARCHES, ETC.
 SPECIALLY ARRANGED AND ADAPTED.

SUMMER EVENING WALTZ.

JAMES C. Macy.



O KISS ME ERE I SLEEP, SISTER.

L. W. BALLARD.

Moderato.

Musical score for the first system of the song. The key signature is three flats, and the time signature is common time (indicated by a '4'). The vocal line starts with a rest followed by a melodic line. The piano accompaniment consists of sustained notes and chords. The lyrics are as follows:

I. O kiss me ere I sleep,
sister, O press my lips a - gain..... And
2. The head you love to hold,
sister, The cheek you gent - ly press..... Will

Musical score for the second system of the song. The key signature changes to two flats. The vocal line continues with a melodic line and sustained notes from the piano. The lyrics are as follows:

cease for me to weep, sister, I'll soon be free from pain.
soon, so still and cold, sister, Ne'er heed thy sweet ca - ress. O press my hand once more, sister, And
I feel I'm al - most home, sister, No

Musical score for the third system of the song. The key signature changes to one flat. The vocal line continues with a melodic line and sustained notes from the piano. The lyrics are as follows:

wipe my death-damp'd brow;..... My sighs will soon be o'er,
more thy smiles to share..... But I'll long for you to come, sister, I feel they're clos - ing now.....
For "there's no weep - ing there.".....

CLEAR THE WAY MARCH.

49

CHAS. KINKEL.

Fine.

mf

D. C. al Fine.

cres.

f

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As we enjoy sunsets the best when seen from our own porch, so music sounds sweetest in our own homes. As the simple words of the loved ones are sweeter than the most winning phrases of strangers, so music sounds sweeter if coming from the lips we love best. Yet music may lift us higher and higher, until the whole world appears as one family.—*Merz' Musical Hints.*

IT IS BETTER FARTHER ON.

JAMES R. MURRAY.

Moderato.

1. From the Golden Land a-bove us, To our wea-ry hearts and lone,
 2. Are thy feet all bruis'd and wea-ry? Is thy journey long and lone?

mf

Comes a voice of an - gel sweetness, "It is bet-ter
 Do the hours seem sad and dreary? "It is bet-ter
 farth - er on." Grief and pain may now oppress thee,
 farth - er on." Here our loved are first to leave us,

Joy and hope, and friends be gone; Faint not, heart, thy rest is com-ing, "It is bet-ter
 Here we sing with sadden'd tones, Here our eyes are dimmed with weeping, "It is bet-ter
 farth - er on." farth - er on."

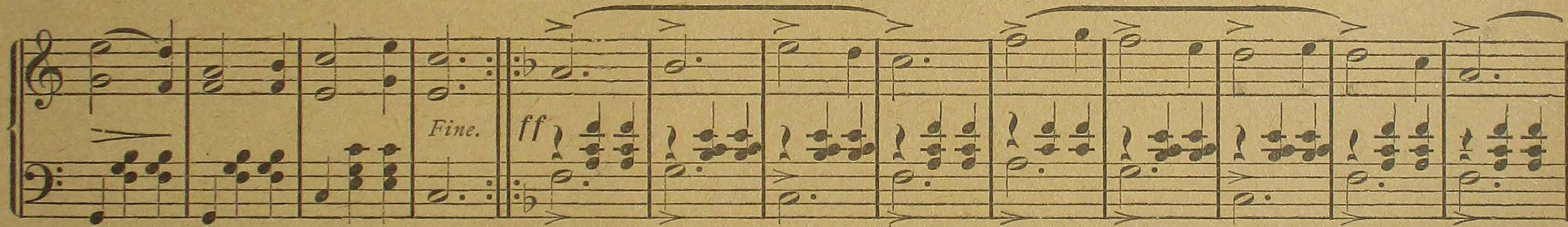
LITTLE PET WALTZ.

HENRY M. BRAINARD.

51

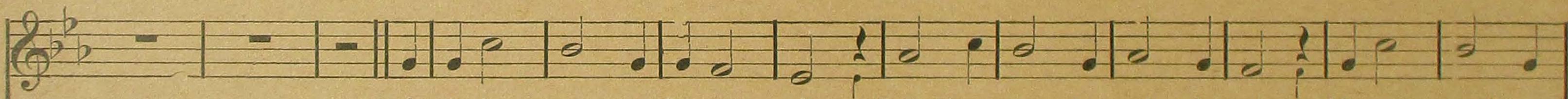


Ben marcato.

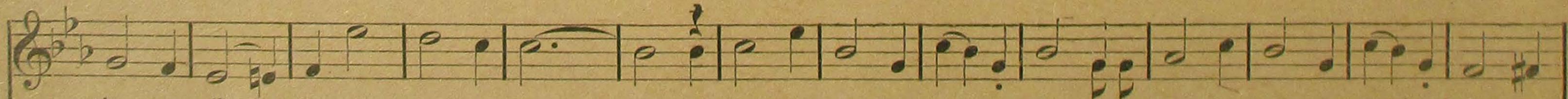
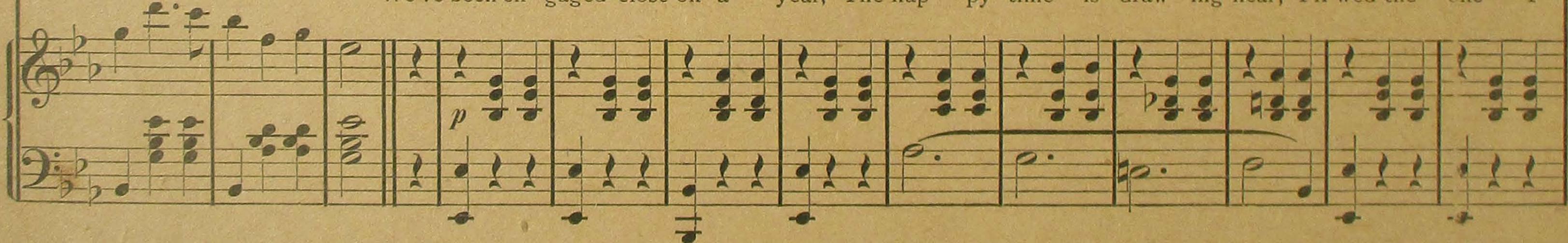


LITTLE ANNIE ROONEY.

MICHAEL NCLAN.

Tempo di Valse.

A winning way, a pleasant smile,
The parlor's small, but neat and clean,
We've been en-gaged close on a year,
Dress'd so neat but quite in style,
And set with taste so sel-dom seen,
The hap-py time is draw-ing near,
Merry chaff your bet, the one I



time to wile, Has lit-tle house-hold queen, Is lit-tle love so dear,... Lit-tle An - nie Roon - ey. Ev -'ry ev'ning, rain or shine, I make a call twixt eight and nine, On

An - nie Roon - ey. The fire burns cheerful-ly and bright, As a fam'- ly cir - cle round each night, We

An - nie Roon - ey. My friends de-clare I'm in a jest, Un - til the time comes will not rest, But



LITTLE ANNIE ROONEY.—CONCLUDED.

58

CHORUS. 1st time *p*, 2d time *f*.

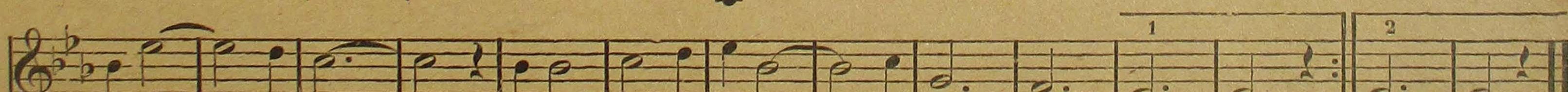


her who short-ly will be mine,... Little form and ev - 'ry one's de-light, Is lit - tle one who knows its val - ue best, Is lit - tle

An - nie Roon - ey. An - nie Roon - ey. An - nie Roon - ey.



beau,..... She's my An - nie,... I'm her Joe,... Soon we'll mar - ry,.....



never..... to part,... Little An - nie Rooney..... is my sweet - heart..... heart.....



SIMPLICITY WALTZ.

GROBE,

Moderato.

The complete work of education embraces the cultivation of the head, the heart and the body. While music is permanently calculated to develop the emotions, it also is designed to cultivate the mind. The art is a factor in the work of education that deserves the attention of all thinking men and women—*Merz' Musical Hints*.

THE BEE MARCH.

55

G. C. MILLER.

Moderato.

Music for the first system, featuring two staves. The top staff uses a treble clef and common time (indicated by a '4'). It includes dynamic markings 'mf' and 'x'. The bottom staff uses a bass clef and common time (indicated by a '4'). Measures 1-8 are shown.

Music for the second system, continuing from the first. It features two staves. The top staff uses a treble clef and common time (indicated by a '4'). The bottom staff uses a bass clef and common time (indicated by a '4'). Measures 9-16 are shown.

Music for the third system, continuing from the second. It features two staves. The top staff uses a treble clef and common time (indicated by a '4'). The bottom staff uses a bass clef and common time (indicated by a '4'). Measures 17-24 are shown.

Music for the fourth system, continuing from the third. It features two staves. The top staff uses a treble clef and common time (indicated by a '4'). The bottom staff uses a bass clef and common time (indicated by a '4'). Measures 25-32 are shown.

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Not what we have once committed to memory, but what we still remember, is our own. Not what we had once earned and spent, but what we have saved, makes us rich. Not what we have in the portfolio, but what we have in our head and fingers, this counts for something.—*Mers.*

'TIS NO ONE BUT ME, SWEET NORAH.

J. C. MACY.

Moderato.

1. 'Tis no one but me, sweet Nor - ah, And I've come just to whis - per a word,..... Tho' old it may be, sweet Nor - ah, 'Tis the
2. 'Tis no one but me, sweet Nor - ah, And you said I should not come a - gain;..... But you, I can see, sweet Nor - ah, Have a

sweet - est that ev - er was heard.
mind just to let me re - main!

Don't hide your face, dain - ty dar : ling,
Don't hide your face, dain - ty dar : ling,

Sure - ly, no harm you shall know,.....
That on - ly proves what I say;.....

But
And

just let me whis - per, I love you, And I'll stay till your heart bids me go. }
now I may whis - per, I love you, And you nev - er shall drive me a - way. }

CHORUS

Don't hide your face, my dain - ty, dar - ling,

Musical score for 'Tis No One But Me, Sweet Norah.' The score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp, and a tempo marking of *mf*. The lyrics are: 'Sure - ly no harm you shall know, But just let me whis - per, I love you, And I'll stay till your heart bids me go.....'. The bottom staff is for the piano, showing chords and bass notes. The piano part includes dynamic markings *p* and *f*.

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HYMN.

J. C. MACY.

Musical score for the Hymn by J.C. Macy. The score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of one flat, and a tempo marking of *Moderato*. The middle staff is for the piano. The piano part includes dynamic markings *mf* and *f*.

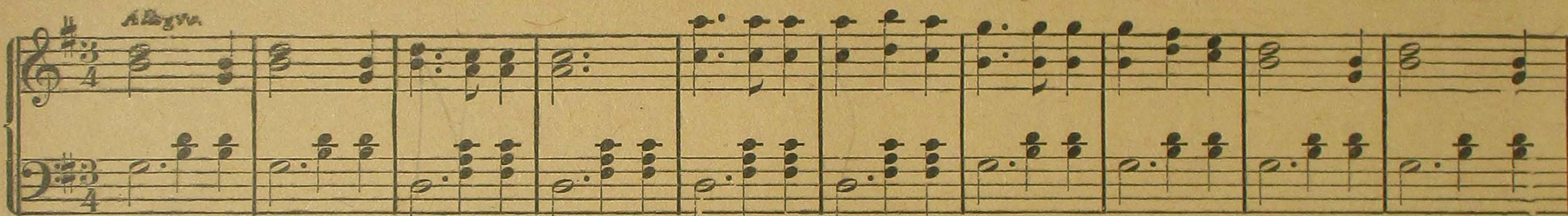
Continuation of the musical score for the Hymn by J.C. Macy. This section shows the continuation of the two-staff arrangement for voice and piano.

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If you have twenty pieces which you play imperfectly, no one wants to hear them. But if you have one that you have mastered thoroughly, that is the one you may repeat twenty times without wearying your audience.—*Merz' Musical Hints*.

FAIRY LAND WALTZ.

CHAS. WARREN.



Sva.

Fine.

Sva.

Repeat first 16 measures.

Sva.

TRIO.

FAIRY LAND WALTZ.—CONCLUDED.

59

D. C. al Fine.



BEAUTIFUL DREAMS.

LEVEY:

Tempo di Valse.

A musical score for two staves. The top staff is in 3/4 time with a treble clef, and the bottom staff is in 3/4 time with a bass clef. The key signature starts in A major (no sharps or flats). The music consists of ten measures. Measure 1: Treble staff has a single note. Bass staff has eighth-note chords. Measure 2: Treble staff has a single note. Bass staff has eighth-note chords. Measure 3: Treble staff has notes with a sharp sign. Bass staff has eighth-note chords. Measure 4: Treble staff has a single note. Bass staff has eighth-note chords. Measures 5-10: Treble staff has eighth-note chords. Bass staff has eighth-note chords. The dynamic marking "mf" is placed in the middle of the first measure. The score is attributed to LEVEY.

A musical score for two staves. The top staff is in 3/4 time with a treble clef, and the bottom staff is in 3/4 time with a bass clef. The key signature changes to E major (one sharp). The music consists of ten measures. Measures 1-4: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measures 5-6: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measures 7-10: Treble staff has eighth-note chords. Bass staff has eighth-note chords. The dynamic markings "rit." and "a tempo." are placed above the staff between measures 6 and 7. The score is attributed to LEVEY.

A musical score for two staves. The top staff is in 3/4 time with a treble clef, and the bottom staff is in 3/4 time with a bass clef. The key signature changes to B major (two sharps). The music consists of ten measures. Measures 1-4: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measures 5-6: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measures 7-10: Treble staff has eighth-note chords. Bass staff has eighth-note chords. The score is attributed to LEVEY.

THE DEAR ONES ALL AT HOME.

W. B. BRADBURY

Moderato.

1. Be-yond the smil-ing and the weep-ing,
2. Be-yond the bloom-ing and the fad-ing,
I shall be soon; I shall be soon; Be -

: yond the waking and the sleeping, Be-yond the sowing and the reaping
yond the shining and the shading, Be-yond the hoping and the dreading
I shall be soon; I shall be soon; Love, rest and home, Sweet, sweet

home, O how sweet it will be there to meet The dear ones all at home, O how sweet it will be there to meet The dear ones all at home.

CHARITY.

५१

• ULUVER.

Moderato.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from one flat to one sharp. Measure 11 starts with a forte dynamic, followed by eighth-note patterns and a sixteenth-note cluster. Measure 12 begins with a piano dynamic, followed by eighth-note patterns and a sixteenth-note cluster.

THE LETTER IN THE CANDLE.

Written by J. CLARKE.

Composed by R. COOTE

Moderato.

1. There's a let - ter in the can - dle, It
2. Hope and fear a - like per - plex me; Oh!
3. How glad - ly I re - mem - ber, 'Tis

points di - rect to me; How the lit - tle spark is shin - ning! From whom-ev - er can it be? It gets
su - per - sti - tious dread; How ma - ny i - dle fan - cies You con - jure in my head. When
two short months, no more, Since a let - ter in the can - dle Shone out as bright be - fore.

brighter still, and brighter, Like a lit - tle sun - ny ray, And I dare to guess the writ-er, For it drives suspense a - way.
those we love are ab-sent, How wan-ton - ly you play, Ev - 'ry shadow seems a substance, And drives suspense a - way.
Then the darling mes-sen-ger Came prompt and safe to me If this is on - ly from the same, How welcome it shall be.

THE LETTER IN THE CANDLE.—CONCLUDED.

63

CHORUS.

Bright spark of hope, Shed your beams on me, And send a lov-ing message From far a-cross the sea;

Bright spark of hope, Shed your beams on me, And speed a lov-ing message From far a-cross the sea.

A *Mordent* is made thus ~~~ when placed over a note it is played thus:

Written. Played. Written. Played. Written. Played.

The *Turn* is an ornament known by this mark ~, and means that instead of the note *four notes* are to be played quickly, viz: the note next *above* it, the note *itself*, the note *below* it, and the note *itself*. In playing any kind of Turn, the notes of the scale of the piece are to be used.

Written. Played. Written. Played.

The *Shake or Trill* is a rapid alternate playing of the note over which it is written and the one next *above* it. It is marked *tr.* Begin the Trill with the principal note.

WRITTEN. *tr.*

PLAYED.

MARCHING THRO' GEORGIA.

GRAND MARCH.

L. M. OHL

The image displays four staves of musical notation, likely for two pianos or four hands. The top two staves are in common time (indicated by 'C') and feature treble clefs. The bottom two staves are also in common time and feature bass clefs. The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like 'mf' (mezzo-forte) and 'f' (fortissimo). The music consists of repeating patterns of eighth-note chords and sixteenth-note figures, with occasional melodic lines in the upper voices.

MARCHING THRO GEORGIA.—CONCLUDED.

65



Dolce.

Fine.

Repeat with loud stops.

D. C. al Fine.

Music is for all. While many may neither have the time nor the inclination to study it, they have, nevertheless, given to them the power to enjoy it when hearing it performed. There is scarcely a human being who does not love to hear music.—*Mers' Musical Hints*.

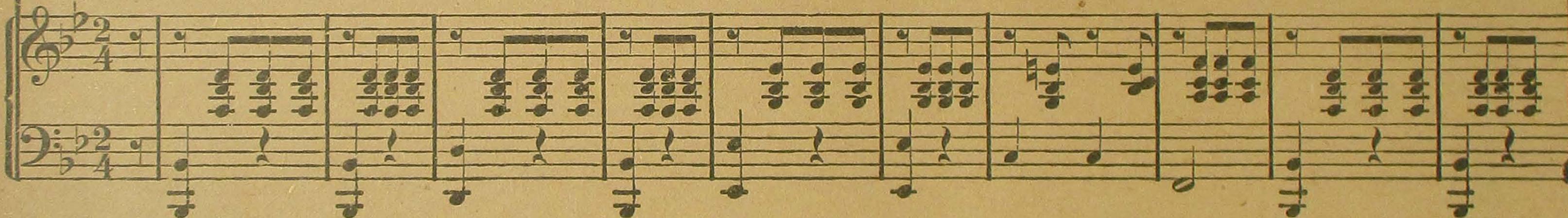
THE GIRLS OF OUR TOWN.

Words by C. ERNEST FAHNESTOCK.
Allegretto.

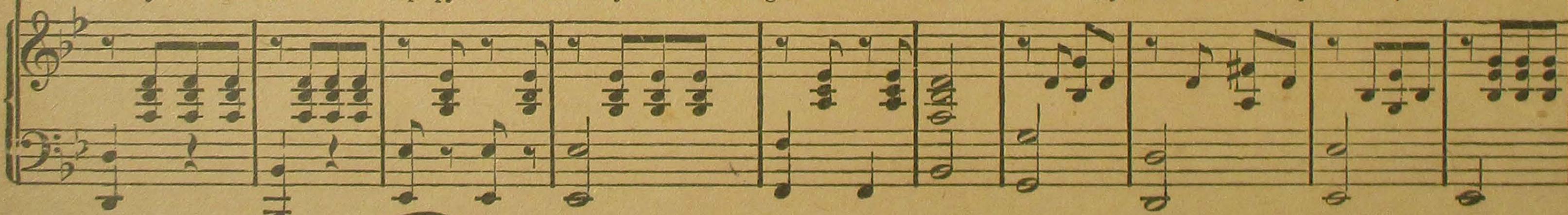
Music by G. T. LOOKWOOD.



1. Oh, cheerful, hap-py town! I fain would spend my days A - mid thy streets and groves, and blossom covered ways; For of-ten do I think, when
2. How rap-tu-rous, at morn, the car-ol-ing of birds! Yet dear-er far to me, are kind and loving words; They drive a-way dull care, and
3. There faithful-ness at home, let dai-ly du-ties tell! In ev'-ry kind-ly act, how eag-er to ex-cell And tho' their bon-nie hands may
4. Sc long as star-ry hours their gold-en light un-veil, And oft re-cur-ring blooms their balm-y breath ex-hale, May love, se-rene-ly bright, with



evening stars look down, There nev-er were such love-ly girls as the girls of our town. They are like the dain-ty ro-ses, ban-ish ev-ry frown, So charming is the converse sweet of the girls of our town. One may see a type of heaven, show a tinge of brown, They do but prove the peerless worth of the girls of our town. Un-as-sum-ing, pure and gentle, snow-y blos-soms crown The hap-py lives and sun-ny brows of the girls of our town. In my heart 'tis al-ways summer,



Teeth of pearl and lips so rare;..... Others may be fair, but nothing to com-pare With the blooming, pret-ty girls of our town.....
In the smiles their fa-ces wear;..... Others may be fair, but nothing to com-pare With the bright and joy-ous girls of our town.....
Good dis-pens-ing ev-ry-where;..... Others may be fair, but nothing to com-pare With the no - ble-hearted girls of our town.....
When their love-li-ness I share;..... Others may be fair, but nothing to com-pare With the charming, pret-ty girls of our town.....



THE FIRST KISS WALTZ.

67

Arranged from LAMOTHE.

Tempo di Valse.



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Music may be compared to a diamond. Many treat it as children do the unpolished gem, as a mere play-thing, unconscious of the beauty that lies concealed within it. Some, however, polish it so highly and cut it so artistically, that its rays shed a flood of light into the hearts of many.—*Menz.*

BETTER LATE THAN NEVER.

COLLIN CO.

Allegretto.

1. If you have a deed to do, Tho' so long de - lay - ing, Wait no more for chance to come, From your pur-pose stray-ing;
 2. If in - deed you would be true, Hap - py, wise and lov - ing, Look for no - ble deeds to do, Each brief hour im - prov-ing;



Do it now, while yet you may, Lest you wait for - ev - er! And this say - ing bear in mind "Bet-ter late than nev-er."
 Gol-den hours have passed a-way, Gone from life for - ev - er! Yet one chance is left to you, "Bet-ter late than nev-er."

*CHORUS.*

Stand not i - dle by the way, Waiting for some oth - er day, But this pre-cept bear in mind, "Bet-ter late than never."



MAY QUEEN WALTZ.

69

Composed by E. F.



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Pupils who lay aside pieces which they have learned, failing to review them, are like those who put their earnings into pockets with holes in them. They first work hard for their possessions, and then carelessly waste them again.—*Merz' Musical Hints*.

TILL THE CLOUDS GO BY.

J. M. NORTH.

Moderato.

1. O my Ja-mie, O my Ja - mie, Bide the time a wee, Sure-ly lanes must have their
 2. O my Ja-mie, O my Ja - mie, Time goes quickly by, Grief must have its end my

mf

turning, Ere the travellers dee, Bide the time wi patience, Ja-mie, Looking to the sky..... Waiting as my
 Jamie, Sure as moments fly. In thy arm thou't held me, Ja-mie, Ost when dread was nigh..... Lean thou on my

love waits, Ja-mie, Till the clouds go by, Wait - ing as my love waits, Ja-mie, Till the clouds go by.
 love now, Ja-mie, Till the clouds go by, Lean thou on my love now, Ja-mie, Till the clouds go by.

TILL THE CLOUDS GO BY.—CONCLUDED.

71

CHORUS.

Night always preceeds morning, Hope springs from a sigh, Wait, my dar - ling, wait, my Ja-mie, Till the clouds go by.

Poetry by JNO. D. YATES.

THE FORTY ACRE FARM.

(May be Sung as a Duet.)

COLLIN COE.

1. I'm think-ing, wife, of neighbor Jones, That man with stal-wart arm—
 2. No weeds are in the corn - field, No this-tles in the oats,
 3. With - in the field on Sat - ur - day He leaves no crad - led grain,
 4. He nev - er has a law - suit To take him to the town,
 5. His a - cres are so ver - y few, He plows them ver - y deep;
 6. May we not learn a les - son, wife, From pru - dent neighbor Jones,
- He lies in piece and plen - ty On a for - ty a - cre
 The hor - ses show good keep - ing By their fine and glos - sy
 To be gath - ered on the mor - row For fear of com - ing
 For the ver - y sim - ple rea - son That he has no fen - ces
 'Tis his own hand that turns the sod—'Tis his own hand that
 And not - for what we havn't got—Give vent to sighs and

farm; When men are all a - round us, With hearts and hands a - sore, Who own two hundred a - cers, And still are want-ing more.
 coats; The cows with - in the mead - ow Be-neath the beachen shade, Learn all their gen - tle manners From a gen - tle milk - ing maid.
 rain; He keeps the Sab - bath ho - ly - His children learn his ways, He fills his barns with plen - ty, At the close of har - vest days.
 down; The bar - room in the vil - lage For him has ne'er a charm, I can always find my neighbor, On his for - ty a - cre farm.
 reaps; He has a place for ev - 'ry-thing, And things are in their place, The sun - shine smiles up - on him, Con - tent-ment in his race.
 groans? The rich ain't al - ways hap - py, Nor free from life's a - larm, But blest be those who live content, Tho' small may be their farms.

BREEZE OF THE NIGHT WALTZ

BRAISE DE NUIT.

GEORGES LAMOTHE.

Tempo di Valse. L'accomp'i pp expressive.

mf

ben marcato il canto.

sf

f

f

Fine. *ff*

D. C. al Fine.

ARPEGGIOS.

When the notes of a chord are played one after the other, instead of being struck simultaneously, they are called *Arpeggios*. Now practice this exercise on arpeggios carefully, until you master it. Study each part separately at first.

AIR FROM THE OPERA "LA TRAVIATA."

Arranged from VERDI.

Andante.

As long as music refines our natures, we may feel sure that we cultivate it as an art, that the spirit of music is with us. But whenever it fails to ennoble us, our singing or playing is but an empty sound.—*Menz' Musical Hints.*

AIR FROM THE OPERA "MASANIELLO."

75

Arranged from AUBER.

Allegretto.

The fact that some pieces are more popular than others, does not stamp them as being superior. Were every opinion and doctrine true which finds the largest number of believers, heathenism would be preferable to Christianity.—*Mrs' Musical Hints.*

THE PHOTOGRAPH.

P. P. BLISS.

HUSBAND.

1. Oh, what a pret - ty pict - ure, dear, Your like-ness, dar - ling Lou, 'Twill make you jeal - ous, yet, I fear, It is so much like you!
 2. Oh, yes, my dear, 'tis true as life, And art can do no more, It is so ver - y much like you, I've kiss'd it o'er and o'er.
 3. The pict - ure kiss'd me? now my dear, You sure - ly are in fun, For though I kiss it o'er and o'er, It nev - er pays me one.

WIFE.

A pret - ty pic - ture, re - al - ly! I'd know if I should see, But if 'tis ver - y pret - ty, why, It can't look much like me!
 Ha, ha, 'tis poor—the like-ness, sir, I do not quite dis - cern, But tell me, pray, can you e'er say It kiss'd you in re - turn?
 Ha, then you're wrong, I've caught you now, And you will quite a - gree, That if it nev - er kis - ses back, 'Tis not at all like me!

WIFE. DUET, to be sung after first and third verses.

Not at all like me, not at all like me, Oh the like-ness I don't see, Tho' 'tis true, tho' 'tis bright,
 HUSBAND.

'Tis like you, as all can see, 'tis like you, as all can see, Oh the like-ness you must see,..... so turn, so bright, so

tho' 'tis beau - ti - ful, Tho' 'tis true, tho' 'tis bright, tho' 'tis beau - ti - ful, Oh 'tis not, 'tis not at all like me.
 bright, so beau - ti - ful, So true, so bright, so beau - ti - ful, 'Tis like you as all can see

IOLA WALTZ.

77

S. A. JEWETT.

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The hearing of a good piece of music elevates us. It makes impressions which can never be fully effaced. Music tunes us to the highest pitch of which we are capable, and while listening to it we feel both what we are, and what we might be.—*Menz's Musical Hints*.

RECREATION MARCH.

G. MARSH.

Musical score for "Recreation March" in G major. The score consists of two staves: Treble (top) and Bass (bottom). The key signature is G major (no sharps or flats). The time signature is common time (indicated by 'C'). The music begins with a dynamic of *mf*. The bass staff features continuous eighth-note chords. The Treble staff has a more melodic line with sixteenth-note patterns. The piece concludes with a final dynamic of *Fine.*

Musical score for the "Trio" section of "Recreation March". The score consists of two staves: Treble (top) and Bass (bottom). The key signature changes to F major (one sharp, C major). The time signature is common time. The dynamics are *p* (piano) and *f* (forte). The bass staff provides harmonic support with eighth-note chords. The Treble staff features a melodic line with sixteenth-note patterns. The section ends with a dynamic of *D. C. al Fine.*

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ECHOES.

WALTZ SONG.

COLLIN COE.

Lively.

Musical score for "Echoes, Waltz Song". The score consists of two staves: Treble (top) and Bass (bottom). The key signature is F major (one sharp, C major). The time signature is common time. The dynamic is *Lively.* The Treble staff shows a melodic line with eighth and sixteenth notes. The Bass staff provides harmonic support with eighth-note chords.

1. The birds were sing - ing in the grove,
2. A lit - tle maid came trip - ping by,

Where play - ful ech - oes
To pick the flow - ers

Musical score for "Echoes, Waltz Song". The score consists of two staves: Treble (top) and Bass (bottom). The key signature is F major (one sharp, C major). The time signature is common time. The Bass staff shows a rhythmic pattern of eighth-note chords. The Treble staff shows a melodic line with eighth and sixteenth notes.

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ECHOES.—CONCLUDED.

79

gay - ly rove grow - ing nigh, Un - der the leaf - y trees; Singing, she pass'd a - long; The flow - ers smiled 'mid fra-grance sweet, Then came each laugh - ing, fair - y sprite,

To hear the ech - oes soft re - peat The wild bird's mel - o - dies, With voice so soft, and step so light, And stole a - way her song?

f *f*

Echo, Echo,

mf *1st time.*

Chasing the fair - ies gay.....

mf *2d time.*

Mer - ri - ly dance and play!

ROSEBUDS IN THE GARDEN.

SCHOTTISCHE.

MAX VERNON.

Allegretto.

mf

The musical score consists of four staves of piano music. The top two staves are for the treble clef (G-clef) voice, and the bottom two staves are for the bass clef (F-clef) voice. The key signature is one flat (B-flat), and the time signature is common time (indicated by a 'C'). The first staff begins with a dynamic of *mf*. The music features various note patterns, including eighth and sixteenth notes, and rests. The second staff continues the pattern. The third staff introduces a new melodic line with eighth-note chords. The fourth staff concludes the section with a final melodic line. The score is set against a light beige background.

ROSEBUDS IN THE GARDEN.—CONCLUDED.

81

The musical score consists of four staves of piano music. The top two staves are in common time, while the bottom two are in 2/4 time. The key signature changes frequently, including B-flat major, A major, E major, and D major. Measure 1 starts with a treble clef, a B-flat key signature, and a dotted half note. Measures 2-3 show a transition with a bass clef and a C major key signature. Measures 4-5 return to a treble clef and a B-flat key signature. Measures 6-7 show another transition with a bass clef and an A major key signature. Measures 8-9 return to a treble clef and a B-flat key signature. Measures 10-11 show a final transition with a bass clef and an E major key signature. Measure 12 concludes with a treble clef and a D major key signature. The music features various dynamics like forte (f), piano (p), and sforzando (sf). Measure 11 includes a performance instruction "a tempo." The score ends with a double bar line and repeat dots at the beginning of the next page.

Strong music will strengthen, while silly music will weaken our characters. Vulgar music will hurt our morals, and though the best music may at times fail to do us good, it is sure never to do us any harm.—*Mers' Musical Hints*.

COMRADES.

Arranged by E. JONGHMANS.

*p Allegro.**Tempo di Marcia.*

We from child - hood play'd to - geth - er,
 When just bud - ding in - to man - hood,
 I en - lis - ted, Jack came with me,

My dear com - rade Jack and
 I yearn'd for a sold - ier's
 And ups and downs we

I..... We would fight each oth - er's bat - tles,
 life,..... Night and day I dream'd of glo - ry
 shared,... For a time our lives were peaceful,

To each oth - ers aid we'd fly;
 Long-ing for the bat - tle's strife;
 But at length war was de - clared;

And in boy - ish scrapes and troubles,
 I said 'Jack I'll be 'a Sold - ier,
 Eng - land's Flag had been in - sul - ted,

You would find us ey - 'ry-where,
 'Neath the Red the White the Blue,
 We were ordered to the front

Where one went the oth - er fol-low'd, Naught could part us
 Good-bye Jack!" said he, "no nev - er! If you go, then
 And the Reg'ment we be-long'd to Had to bear the

for we were
 1.
 2 and 3.
 I'll go too," We were
 bat - tle's brunt, We were

COMRADES.—CONCLUDED.

83

CHORUS. *Tempo di Valse.*

A musical score for a vocal part and piano accompaniment. The vocal part is in soprano clef, 3/4 time, and the piano part is in bass clef, 3/4 time. The vocal line consists of eighth and sixteenth notes, with lyrics: "Com - . rades, com - rades, ev - er since we were boys,..... Shar-ing each oth - er's sor -". The piano part provides harmonic support with sustained chords.

A continuation of the musical score. The vocal part begins with "rows, shar-ing each oth - er's joys,....." followed by "Comrades when man-hood was dawn - ing, Faith-ful what - e'er might be -". The piano part continues its harmonic function with sustained chords.

A continuation of the musical score. The vocal part begins with "tide;..... When dan-ger threaten'd my darling old comrade was there by my side..... side....." The piano part provides harmonic support with sustained chords.

BRAVE BOYS QUICKSTEP.

JHAS. KINKEL.

The musical score consists of four staves of music, each with a treble clef and a bass clef. The first staff is in common time (indicated by '4') and has a dynamic marking of 'Moderato.' The second staff is in common time (indicated by '2'). The third staff is in common time (indicated by '4') and has a dynamic marking of 'p'. The fourth staff is in common time (indicated by '2'). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also several 'x' marks and circled numbers (e.g., 1, 2, 3) placed above the notes in some sections. The score is divided into measures by vertical bar lines.

BRAVE BOYS QUICKSTEP.—CONCLUDED.

85

The musical score consists of four staves of music, each with a treble clef and a bass clef. The music is divided into measures by vertical bar lines. The first staff begins with a measure of 3/4 time, indicated by a '3' above the first note. The second staff begins with a measure of 2/4 time, indicated by a '2' above the first note. The third staff begins with a measure of 3/4 time, indicated by a '3' above the first note. The fourth staff begins with a measure of 4/4 time, indicated by a '4' above the first note. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also dynamic markings such as 'p' (piano) and 'f' (forte). The score concludes with a final measure ending with a double bar line and repeat dots.

BYE-LO-LAND.

Music by J. C. MACY.

1. Ba - by is go - ing to Bye - lo-land, Bye - lo-land, Bye - lo-land,
 2. Oh, the bright dreams in Bye - lo-land, Bye - lo-land, Bye - lo-land,
 3. Sweet is the way to Bye - lo-land, Bye - lo-land, Bye - lo-land,

FORWARD, MARCH!

87

KARL MERZ.

Tempo di Marcia.

FORWARD, MARCH!

KARL MERZ.

Tempo di Marcia.

f

mf Fine.

p dolce.

mf

D.C. al Fine.

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play before others when not in a proper frame of mind, is doing injustice to the art, ourselves and the audience. Playing with will surely avenge itself upon you.—Merz' Musical Hints.

PEEK-A-BOO.

ROSABELI

Allegretto.

1. When you come from your work in the ev'ning,
 2. Then you catch' the wee rogue, and you kiss' her,

And the lit - tle ones climb on your
 As you hold her so close to your

knee, You laugh at the sto - ries they tell you,
 heart, And you t'ink how much you would miss her,

As full of their fun as can be,
 If ev - er from her you should part,

And per - haps there's a face in the
 Then a - way she goes, laughing and

cor-ner, With a pair of bright eyes o - pen wide, And you see a wee rogue, all dimples,
 shouting, And a kiss she is throw-ing to you, And be - hind the door she's hid-ing,

Just try - ing her best to hide.....
 To hear you say peek - a - boo!.....

PEEK-A-BOO.—CONCLUDED.

89

CHORUS. *Tempo di Valse.*

3/4 time signature, treble clef. The vocal line consists of four measures. The lyrics are: "Peek - a - boo! Peep - a - boo! Try-ing to hide from me! Peek - a - boo!" The piano accompaniment features a steady bass line and harmonic chords.

3/4 time signature, treble clef. The vocal line consists of four measures. The lyrics are: "Peep - a - boo! Two lit-tle eyes I see, now take care! Peep - a - boo! Peep - a - boo! Hid - ing". The piano accompaniment features a steady bass line and harmonic chords.

3/4 time signature, treble clef. The vocal line consists of four measures. The lyrics are: "ev' - ry - where, On the floor, By the door, Now I'm com - ing there.....". The piano accompaniment features a steady bass line and harmonic chords.

WORLD'S EXPOSITION MARCH.

GEO. MAYWOOD

Tempo di Marcia.

Melodia. Marcato.

cres - cen - do. sf sf Fine.

WORLD'S EXPOSITION MARCH.—CONCLUDED.

91

TRIO.

The musical score consists of four staves of music. The first two staves are for a treble clef instrument (likely flute or piccolo) and a bass clef instrument (likely bassoon or tuba). The third staff is for a bass clef instrument (likely tuba). The fourth staff is for a bass clef instrument (likely tuba). The score includes dynamic markings such as *f*, *p*, *mf*, *cres.*, *sf*, and *D. C. al Fine.*. The instrumentation is primarily woodwind and brass, with prominent tuba parts.

TUBA SOLO.

D. C. al Fine.

Next to a good life, music is best calculated to make man happy. The hearing of good music invariably tunes our hearts to love God and man better, and, if the passing clouds of gloom throw a shadow over the many blessings surrounding us, music often brings back the sunlight, and makes us again thankful for the privilege of being in so beautiful a world as this. We will always be better for hearing good music.—*Mers.*

SINGING TIME TO SLEEP.

Words from "Whitehall Review."

Music by ROSABEL

1. Turn the hour glass, dear - est, Time forgets to weep; It is love thou hear - est, Singing time to sleep...
 2. If dark days thou fear - est, Learn the old, old rhyme, Love, true love, my dear - est, Turns the glass of time...

mf

Dear heart, no shadows fall, Kind love is o - ver all; Time's a-sleep my dear - est, Love is o - ver all!
 Ah, me! those running sands! Time's glass is in thy hands; Love, true love, my dear - est, Hath but golden sands.

p rit.

Dear heart, no shadows fall! Kind love is o - ver all! It is love thou hear - est, Sing - ing time to sleep.

TRAÜMERI.

93

SCHUMANN.

Andantino.

Musical score for TRÄUMERI, Op. 10, No. 1, by Robert Schumann. The score consists of four staves of music for piano, arranged in two systems. The first system begins with a dynamic of *p* and a tempo marking of *Andantino*. The music features a mix of eighth and sixteenth-note patterns, with some measures featuring sustained notes or chords. The second system continues the melodic line with similar rhythmic patterns. The score is written on five-line staves with black note heads. Measure numbers are present at the beginning of each measure. The page number 93 is in the top right corner, and the composer's name SCHUMANN is printed above it.

PERSIAN PRINCESS WALTZES.

GEO. SCHLEIFFARTH.

Tempo de Waltz.

3/4 time signature. Treble clef. Bass clef with a flat sign. Dynamics: *p*, *mf*. Measures show eighth-note patterns in the treble and sixteenth-note patterns in the bass.

3/4 time signature. Treble clef. Bass clef with a flat sign. Measures show eighth-note patterns in the treble and sixteenth-note patterns in the bass. Measure 1 starts with a fermata over the first note.

3/4 time signature. Treble clef. Bass clef with a flat sign. Measures show eighth-note patterns in the treble and sixteenth-note patterns in the bass. Measure 1 starts with a fermata over the first note. Measure 10 ends with a fermata over the first note of the next measure.

3/4 time signature. Treble clef. Bass clef with a flat sign. Dynamics: *p*, *mf*. Measures show eighth-note patterns in the treble and sixteenth-note patterns in the bass.

PERSIAN PRINCESS WALTZES.—CONCLUDED.

95

The musical score consists of four staves of piano notation. The first staff begins with a treble clef, common time, and a key signature of one sharp. It features a variety of note heads, including solid black dots and hollow circles with black outlines. Measure 1 ends with a repeat sign and a double bar line. Measures 2-4 show a continuation of the melodic line with eighth and sixteenth-note patterns. Measure 5 begins with a bass clef and a key signature of one flat. Measures 6-8 return to the treble clef and one sharp key signature. Measure 9 starts with a bass clef and one flat key signature. Measures 10-12 conclude with a treble clef and one sharp key signature. Dynamic markings include *f*, *sf*, *p*, and accents. The score ends with a final cadence and a repeat sign followed by *D. C. al Fine.*

No matter what your occupation may be, in order to reach success you must work. Everything worth having represents work. He who is willing and able to work, he it is who carries off the palm. He who loafers and takes his ease is sure to be left behind. No matter what your talents may be, no matter who your teacher is, unless you yourself work, and work hard, you will never become a musician, you will never meet with success.—*Mrs.*

FIRST OF THE SEASON GALOP.

MOLLENHAUPT.

Allegro.

D. C. al Fine.

VOLUNTARY.

J. C. MACY.

Andantino.*a tempo.*

STARRY WAVES.

Not too slow.

1. Star - ry waves, star - ry waves,
 2. Night-in-gale, night-in-gale,
 3. Sum-mer moon, sum-mer moon,

danc-ing on the
 chant-ing in the
 glo-ry of the

Musical score for the first system of 'Starry Waves'. The score consists of three staves. The top staff uses treble clef, has a key signature of one sharp, and a time signature of common time (indicated by a '6/8' over a '4/4'). The middle staff uses bass clef, and the bottom staff uses bass clef. The vocal line begins with a rest followed by a melodic line. The piano accompaniment provides harmonic support with sustained notes and chords.

sea,..... Bright - ly come, dark - ly fade, die..... in mel - o - dy;..... The moon - beams gent - ly
 grove,..... Cease a - while, bird of song, lis - ten to..... my love;..... He strikes..... his joy - ous
 skies,..... Soft - ly gild, sweet - ly guard, where his path - way lies;..... His kiss..... is on my

Musical score for the second system of 'Starry Waves'. The score consists of three staves. The top staff uses treble clef, has a key signature of one sharp, and a time signature of common time (indicated by a '6/8' over a '4/4'). The middle staff uses bass clef, and the bottom staff uses bass clef. The vocal line continues with a melodic line. The piano accompaniment provides harmonic support with sustained notes and chords.

fall..... up - on the dream - ing flowers,..... Of fra - grant for - est trees..... and bloom - ing myr - tle
 harp,..... on yon - der ros - y isle,..... And at its thrill - ing tones..... the blos - soms seem - to
 brow,..... Oh! bliss - ful balm - y shore,..... He tells me he is mine,..... and mine for - ev - er

Musical score for the third system of 'Starry Waves'. The score consists of three staves. The top staff uses treble clef, has a key signature of one sharp, and a time signature of common time (indicated by a '6/8' over a '4/4'). The middle staff uses bass clef, and the bottom staff uses bass clef. The vocal line continues with a melodic line. The piano accompaniment provides harmonic support with sustained notes and chords.

STARRY WAVES.—CONCLUDED.

99

The musical score consists of two systems of music. The top system is in common time with a key signature of one sharp. It features a vocal line with lyrics and a piano accompaniment. The lyrics describe scenes of the sea and celestial bodies. The bottom system is also in common time with a key signature of one sharp. It continues the piano accompaniment from the first system. The vocal part in the first system has a dynamic marking of ***ff*** (fortissimo) at the beginning of the second measure of the first system.

bow'rs,... While from the lone - ly shore,..... I gaze up - on the sea,..... Whose sil - ver crest - ed waves,..... are smile;.... My heart with rap - ture wild is throb - bing by the sea,..... Ye danc - ing star - ry waves,..... Oh ! more;.... Ye sil - ver crest - ed waves,..... Oh, clap your hands with glee, Pro - claim ye star - ry waves,..... my

beau - ti - ful to me;..... Whose sil - ver crest - ed waves,..... are beau - ti - ful to me.....
bear my love to me;..... Ye danc - ing star - ry waves,..... Oh, bear my love to me.....
bri - dal by the sea;..... Pro - claim ye star - ry waves,..... bri - dal by the sea.....

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HYMN.

The musical score for the hymn consists of two systems of music. The top system is in common time with a key signature of one flat. It features a piano accompaniment with a dynamic marking of ***mf*** (mezzo-forte). The bottom system is also in common time with a key signature of one flat. It continues the piano accompaniment from the first system.

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STANDARD ORGAN MARCH.

FRANK R. WEBB.

Full Organ.

Coupler and sub-bass off.

Coupler and sub-bass off.

A musical score for piano, featuring two staves. The top staff uses a treble clef and consists of six measures. The first measure contains a whole note followed by a dotted half note. The second measure shows a whole note with a bracket underneath, followed by two groups of three eighth notes each, with a bracket underneath each group and the number '3' written below it twice. The third measure contains a whole note followed by a dotted half note. The fourth measure shows a whole note with a bracket underneath, followed by two groups of three eighth notes each, with a bracket underneath each group and the number '3' written below it twice. The fifth measure contains a whole note followed by a dotted half note. The bottom staff uses a bass clef and consists of six measures. Each measure contains a dotted half note followed by a dotted quarter note. Measures 1-3 have a common time signature, while measures 4-6 have a 3/4 time signature.

STANDARD ORGAN MARCH.—CONTINUED.

101

Full Organ.

This section shows two staves of organ music. The top staff is in Treble clef and the bottom is in Bass clef. The music consists of eighth-note patterns. A label "Full Organ." is placed above the first measure of the Treble staff.

This section shows two staves of organ music. The top staff is in Treble clef and the bottom is in Bass clef. The music consists of sixteenth-note patterns. Measures 1 and 2 are shown, separated by a repeat sign.

TRIO. Coupler and sub-bass off.

Fine. pp

This section shows two staves of organ music. The top staff is in Treble clef and the bottom is in Bass clef. The music consists of eighth-note patterns. A dynamic marking "Fine. pp" is placed above the first measure of the Treble staff.

Solo for Celeste, Flute off.

p

This section shows two staves of organ music. The top staff is in Treble clef and the bottom is in Bass clef. The music consists of eighth-note patterns. A dynamic marking "p" is placed above the first measure of the Treble staff.

STANDARD ORGAN MARCH.—CONCLUDED.



Full Organ.

Musical score for organ, Treble and Bass staves. The Treble staff has a treble clef, a key signature of one sharp, and common time. The Bass staff has a bass clef, a key signature of one flat, and common time. The music consists of two measures of eighth-note patterns followed by a repeat sign and two more measures of eighth-note patterns.

Musical score for organ, Treble and Bass staves. The Treble staff has a treble clef, a key signature of one sharp, and common time. The Bass staff has a bass clef, a key signature of one flat, and common time. The music consists of two measures of eighth-note patterns followed by a dynamic marking *ff*, two measures of sixteenth-note patterns, and a final measure of eighth-note patterns.

Musical score for organ, Treble and Bass staves. The Treble staff has a treble clef, a key signature of one sharp, and common time. The Bass staff has a bass clef, a key signature of one flat, and common time. The music consists of two measures of eighth-note patterns, followed by a measure of sixteenth-note patterns, a measure of eighth-note patterns, and a final measure of eighth-note patterns. The instruction *D. C. al Fine.* is written at the end of the staff.

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DICTIONARY OF MUSICAL TERMS.

A. By, for, in, at.

ACCELERANDO. Quicken the movement.

ACCIDENTALS. Sharps, flats or naturals introduced in the course of a piece.

ACCOMPANIMENT. The harmony; all the parts except the one carrying the melody.

ADAGIO. Quite slow.

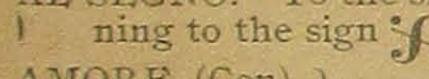
AD LIBITUM, or *Ad lib.* At the taste or discretion of the performer.

AFFETTUOSO. Affectionately, tenderly.

AGITATO. Anxiously, in an agitated manner.

ALLEGRO. Quick.

ALLEGRETTO. Briskly, but not as quick as Allegro.

AL SEGNO. To the sign; meaning, repeat from the beginning to the sign .

AMORE (Con.). Lovingly, tenderly.

AMOROSO. } Lovingly, tenderly.

ANDANTE. In a moderate, even and graceful time.

ANDANTINO. Somewhat slower than Andante.

ANIMATO. } In a spirited manner.

A PIACERE. Same as Ad Libitum.

APPOGGIATURAS. Notes of embellishment written in small characters.

ARIA. An air or song.

ARPEGGIO. The notes of a chord when played successively.

ASSAI. Very, extremely.

A TEMPO. In the regular time.

BARCAROLLE. A Venetian boat song; applied to a light graceful composition in 6-8 measure.

BEN. Well; as, Ben Marcato, well marked.

BRILLANTE. Showy and brilliantly.

BRIOSO. } With brilliancy and spirit.

CANTABILE. In a graceful, singing style.

CAPRICCIO. A fanciful and irregular composition.

CAVATINA. An air of one movement or part.

CHORD. Three or more tones struck simultaneously.

CHROMATIC. Formed of semi-tones.

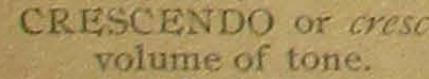
CODA. A passage added to a composition to bring it to a complete close.

COLLA VOCE. With the voice.

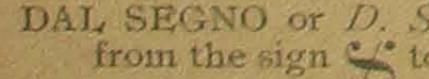
CON. With; as, Con Espressione, with expression.

COPULA. } A mechanical stop in an organ, by which two

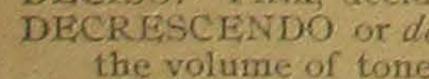
COUPLER. } rows of keys are connected.

CRESCENDO or *cresc.*, or  Gradually increase the volume of tone.

DA CAPO or *D. C.* Repeat from beginning to the word *Fine*.

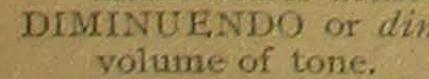
DAL SEGNO or *D. S.* From the sign; meaning, repeat from the sign  to the word *Fine*.

DECISO. Firm, decidedly.

DECRESCEDO or *decrec.*, or  Gradually diminish the volume of tone.

DELICATO. Delicately.

DIATONIC. Naturally; using the tones of the major or minor scales without chromatic alteration.

DIMINUENDO or *dim.*, or  Gradually diminish the volume of tone.

DOLCE. Sweetly, softly.

DOLCISSIMO. As sweetly as possible.

DOLOROSO. } Mournfully.

DUET. A composition for two voices, or in two parts.

E. And.

ELEGANTE. Gracefully, elegantly.

ESPRESSIVO.

CON ESPRESSIONE. } With expression.

EXTEMPORE. Offhand; without previous preparation.

FANTASIA. } An irregular kind of composition, in which

FANTAISIE. } the rules of form are to a certain extent disregarded.

FINALE. The last movement or part of an extended composition.

FINE. The end.

FORTE or *f.* Loud.

FORTISSIMO or *ff.* Very loud.

FORZANDO or *fz* or *>*. With sudden emphasis or force.

FUOCO. With fire.

FURIOSO. Furiously.

GAVOTTE. A dance, usually in common time, combining vivacity with dignity.

GIUSTO. In exact time.

GRAVE. Extremely slow; solemn.

GRAZIOSO. In a graceful, elegant style.

I, IL. The.

IDYLLE. A name frequently given to graceful compositions in the romantic style.

IMPROMPTU. An extemporaneous production.

INTERLUDE. A short strain, usually of 4 or 8 measures, occurring between the verses of a hymn or psalm.

INTERVAL. The difference in pitch between two tones.

LARGO. Very slow and solemn.

LARGHETTO. Slow and solemn, but less so than Largo

LE, LES. The.

LEGATO. Smooth and connected.

LEGGIERO. Lightly.

LENTANDO. Gradually retard or slacken the time.

LENTO. In slow time.

L. H. Left hand.

L'ISTESSO TEMPO. In the same time as before.

LOCO. Play the notes where written. This mark occurs after an *8va.....*

LUGUBRE. Mournfully, sadly.

M. See Mezzo.

MA. But.

MAESTOSO. Majestic and dignified.

MAIN. Hand; as, M. D., Right hand; M. G., Left hand.

MANUAL. A keyboard for the hands.

MARCATO. Marked and emphatic.

MARCHE. } A march.

MARCIA. }

MARCHE FUNEBRE. A funeral march.

M. D. Right hand.

MENO. Less.

MENUET. } A graceful movement in 3-4 measure.

MINUET. } A graceful movement in 3-4 measure.

MEZZO or *m.* Medium or moderate; as, *mf*, rather loud;

mp, rather soft.

MISTERIOSO. Mysteriously.

M. G. Left hand.

MODERATO. Neither slow nor quick; in moderate time.

MOLTO. Very, extremely.

MORENDO. Dying away.

MOSSO. Rapid.

MOTO or Con moto. With agitation and earnestness.

NOCTURNE. } Night song. A pensive and sentimental
NOTTURNO. }

NON TROPPO. Not too much.

PASTORALE. A soft and rural movement in 6-8 measure.

PATETICO. Pathetically.

PEDALS.

PEDAL KEYBOARD. } A keyboard for the feet.

PERDENDO, PERDENDOSI. Dying away

PESANTE. With heavy accent or emphasis.

PIANO or *p.* Soft.

PIANISSIMO or *pp.* Very soft.

PIU. More; an adverb of augmentation; as *Piu mosso*,
quicker; *Piu piano*, softer.

POCO. A little, somewhat.

POCO A POCO. By degrees, little by little.

POMPOSO. Dignified, grand.

PRELUDER. A short introductory performance.

PRESTO. Very quick.

PRESTISSIMO. As fast as possible.

PRIMO. A first or principal part; the part performed by the right hand player in a four-hand duet.

QUARTET. A composition for four voices, or in four parts

QUASI. As if, in the manner or style of.

QUINTET. A composition for five voices, or in five parts

RALLENTANDO or *rall.* Gradually retard the time and

diminish the volume of tone.

RELIGIOSO. In a solemn style.

REVERIE. A vague and dreamy composition.

R. H. Right hand.

RITARDANDO or *ritard.*, or *rit.* Gradually slower.

ROMANCE. } A short, simple melody of tender character.

ROMANZA. }

SCHERZO. A movement or composition of a light and playful character, usually in rapid 3-4 time.

SECONDO. The second or lower part in a four-hand duet.

SEMPLICE. In a simple, unaffected style.

SEMPRE. In the same style throughout; always.

SENZA. Without.

SFORZANDO or *sfs.* With sudden emphasis.

SILENTANDO. Gradually retard the time.

SOSTENUTO. Sustained, smooth and connected.

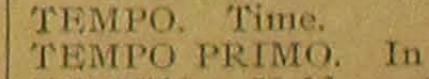
SPIRITO or Con spirito. With spirit.

STACCATO. Short and detached.

STRINGENDO. Gradually quicken the time.

SUSPENSION. Sustaining or prolonging a note of one

chord into a following chord.

SWELL, or  Increase the volume of tone and then diminish it.

TEMPO. Time.

TEMPO PRIMO. In the first or original time.

TENUTO. Held; sustained; given full value.

THEME. A subject, or melody.

TRANQUILLO. In a tranquil manner.

TRES CORDE. Three strings; meaning, remove the foot

from the soft pedal. See Una Corda.

TRIO. A composition for three voices or parts.

TUTTI. All the voices or instruments together.

TWO-STEP. A lively dance or march, usually in 6-8 time.

UNA CORDA. One string; meaning, use the soft pedal.

VALSE. A waltz.

VIGOROSO. Boldly, vigorously.

VIVACE. With extreme briskness and animation.

VIVO. Animated, lively.

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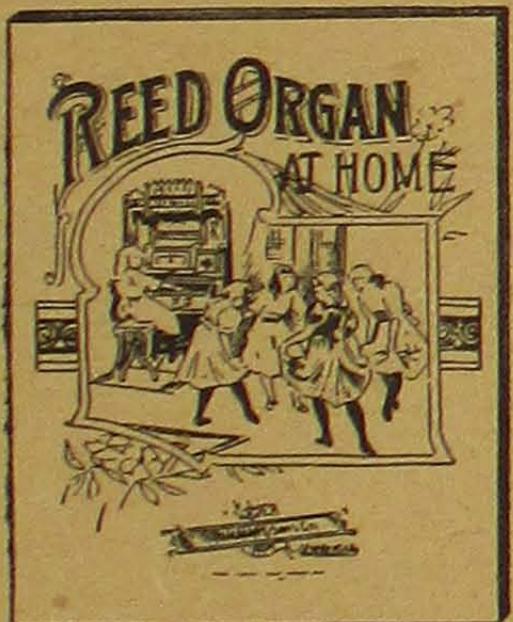


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